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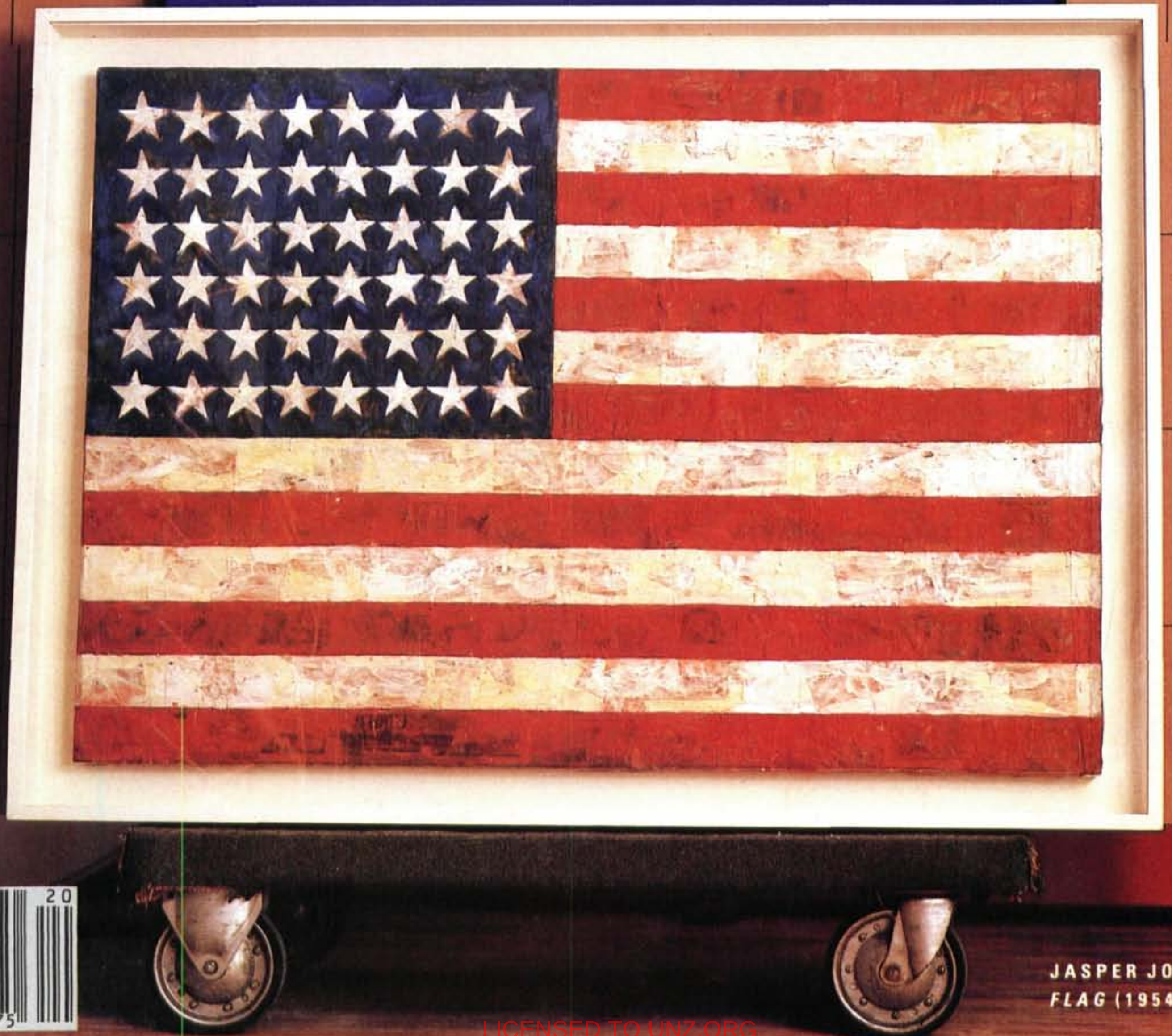
A MUSEUM IS REBORN

NEW YORK

MOMA

UNVEILS ITS TREASURES

BY KAY LARSON



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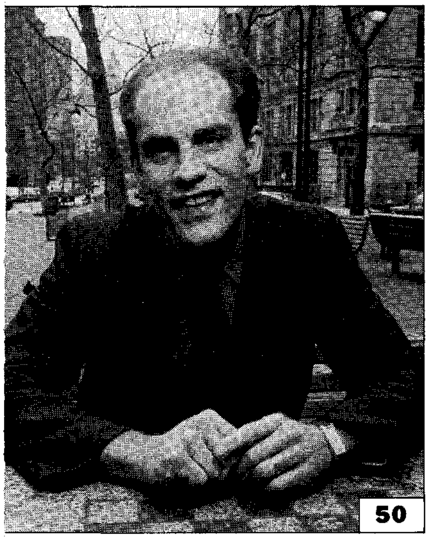
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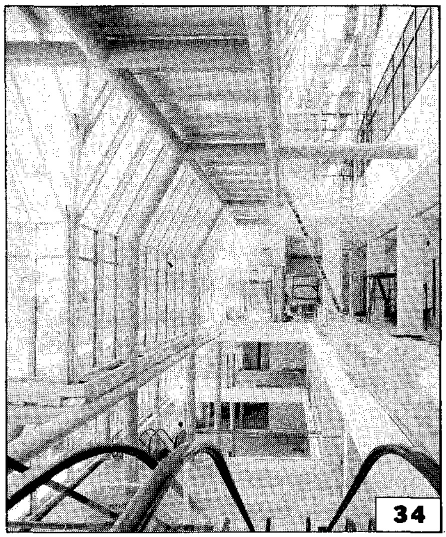
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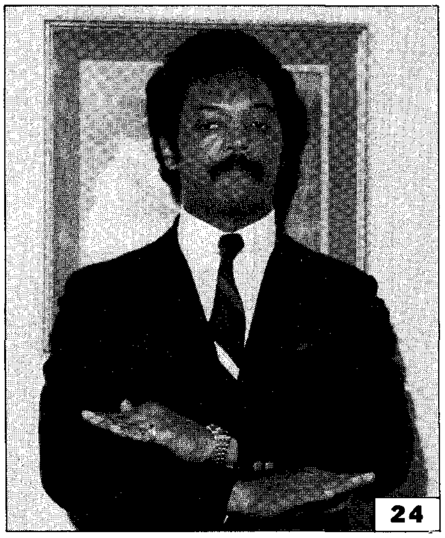
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IOMA Unveils Its Treasures

y Kay Larson and Carter Wiseman

ew York's Museum of Modern Art is the ost important institution of its kind in the orld. But because its collections long ago utstripped its space, a mere 15 percent of s unparalleled art could ever be shown at ne time. This week, after years of planning ıd debate, MOMA, which has been closed nce January for the final stage of a $55-illion renovation program, opens its doors n vastly expanded galleries, collections ıat have been rethought as well as rehung, ıd a building that is itself a major architecıral statement.

0

he Devil in John Malkovich

y Jennifer Allen

he Biff that Chicago-based actor John lalkovich plays in the current revival of *eath of a Salesman* is different from all ther Biffs: Muted, gentle, Malkovich's perrmance builds inexorably to a final, harwing clash with father Willy Loman that is erhaps the most explosive single moment n Broadway today. Malkovich, a moving rce in Chicago's Steppenwolf Theatre r nearly a decade, has been quietly nerging as one of the country's most unnventional and forceful actors. Now New ork is feeling the heat.

6

rave New City Government

y Desmond Smith

ew York City government is going through bureaucratic revolution. The vast offices of erical workers are fast being replaced by eek, whirring machines that do the work uicker, cheaper, and better—or, at least, so 's hoped. Already, city computers track the ghts on the streets, the mayor's correspondence, the babies born in city hospitals, the homeless in need of shelter, parking violations, and the records of every taxpayer. In terms of efficiency, the impact of this massive wiring job is starting to be felt.

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Cover: Jasper Johns, *Flag* (1954–55). Encaustic, oil, and collage on fabric mounted on plywood; 42¼" x 60⅝". Gift of Philip Johnson, in honor of Alfred H. Barr Jr. Photographed by Adam Bartos.

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otographs: left, Neil Selkirk; center, Adam Bartos; right, Ira Wyman/Sygma.

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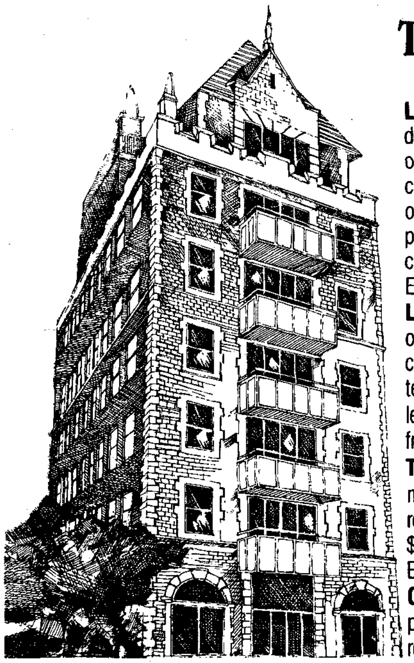
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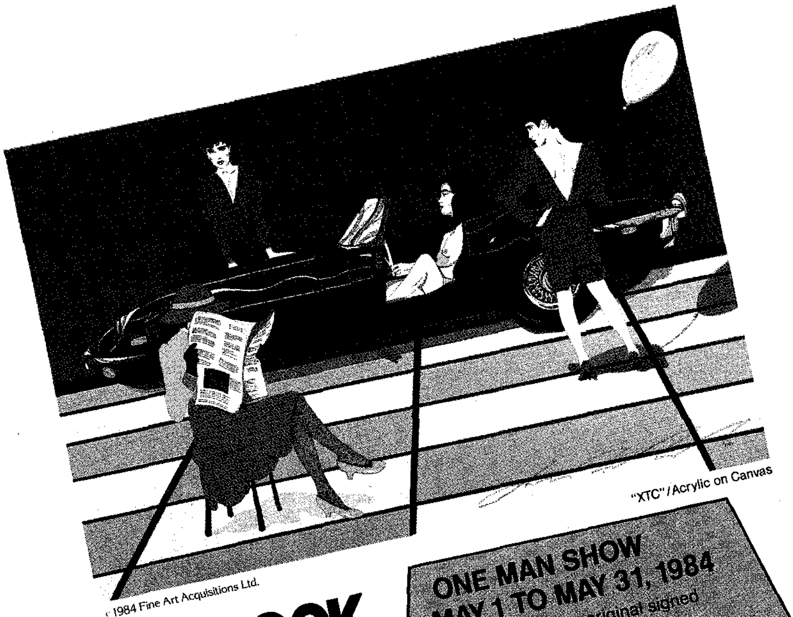

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LETTERS

Bauhaus to Our House

IN READING "THE LOOK OF THE EIGH ies" [by Marilyn Bethany, April 16], realized I wasn't alone in being i timidated by the interior-design sta dards of *Architectural Digest* and *Hou & Garden*. I had been disturbed by t minimal, sleek, person-less décor th was set forth as desirable in the seve ties. I want to commend Marily Bethany for giving me and my family reprieve. After raising three artist daughters, who were just as likely to u a Rapidograph pen in bed (resulting some original-looking sheets an pillowcases) as at a table or desk; aft owning animals who cut their tee gnawing on the legs of antique ches and chairs; after accepting the inevitab boxes and suitcases in the living roo during my children's college years; an after renewing the cycle of early-chil hood décor with the birth of a gran child, I find it comforting to have you s it's all okay. It's okay to have the dinin room table holding pending phot graphic assignments. It's okay to have toy box in the living room. It's okay t really live in a home and to have th home reflect the personalities and i terests of its inhabitants. Thank you f freeing me from the sense of guilt I ha lived with all these years.

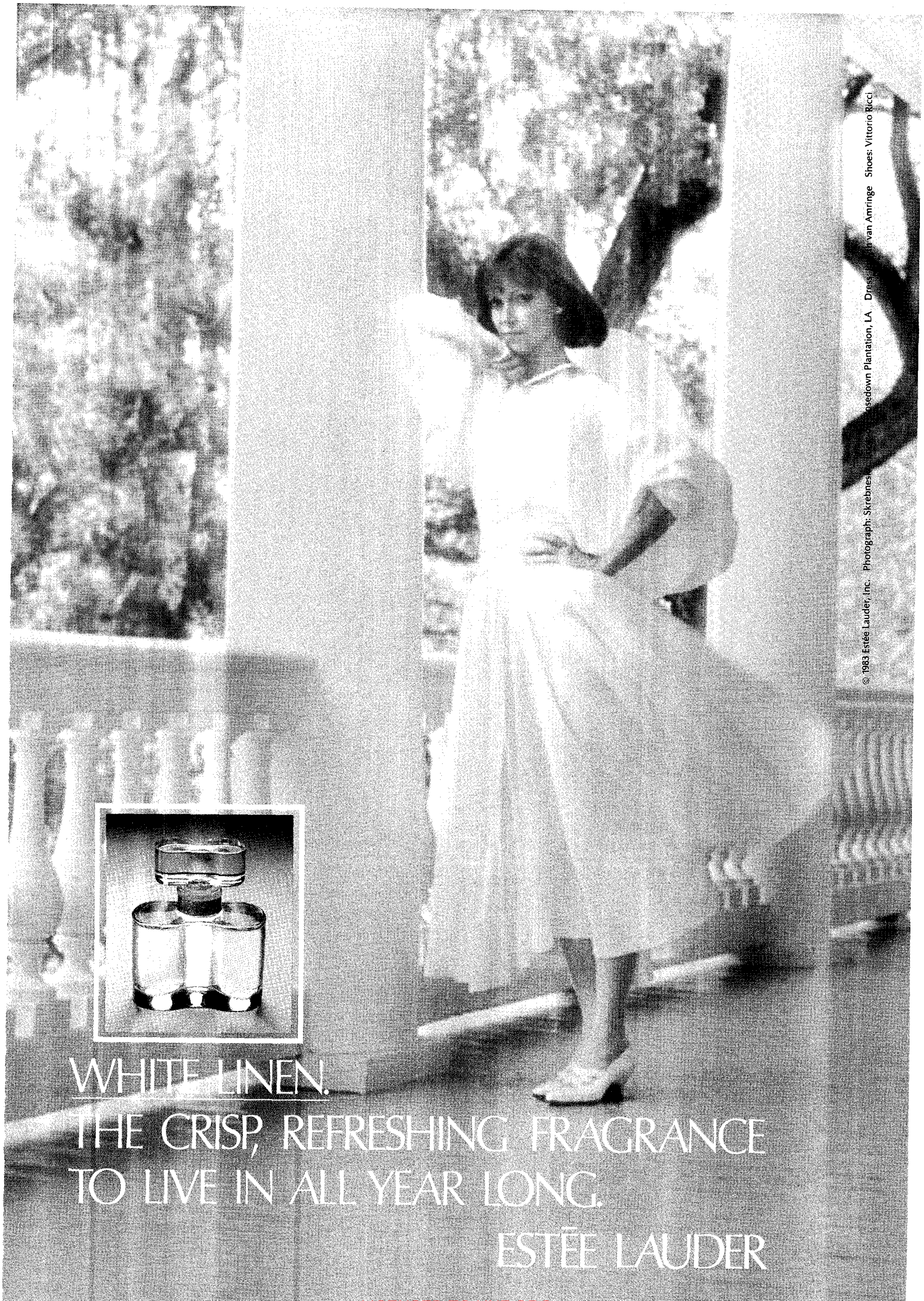
Dolores Benjam
Treasure Island, Fl

WHAT A DISAPPOINTMENT! THE LOOK C the eighties turns out to be nothing b a dispiriting mishmash of the styles the past three decades. Can't New Yor designers do any better than a tab "made of tongue-in-groove concrete an scrap lumber, surrounded by excellen if unmatched, chairs"? And cind blocks as décor? Come on! I suspect th the chaotic unoriginality of these d signs reflects a corresponding lack coherence or direction in the culture the eighties.

David Hellerstei
Manhatta

THAT "RUSTY COLUMN" FEATURED I your article is an integral part of th structural system of the building i which the apartment is located. The ru is only superficial and does not detra from the column's strength, but the lo of its fire-protective asbestos coating wi subject the column and the entire stru

Letters for this department should be a dressed to Letters to the Editor, New Yo *Magazine, 755 Second Avenue, New Yor N.Y. 10017. Please include a daytime pho number.*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ESTÉE LAUDER

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ture to fire hazard. While a solid-wood column can survive most fires, steel is highly susceptible to fire damage and collapse.

Ira M. Sherman
President, Architects Council
of New York City
Manhattan

Dialing for Dollars

YOUR COVER STORY ["HERE'S YOUR TELEphone Survival Guide!" by Katharine Davis Fishman and Elaine Louie, April 23] saved my sanity by making my recent A.T.&T. nightmare seem like a comedy of errors. I asked for a replacement for a defective phone, specifying a push-button model in cream. A circular-dial phone was sent. I asked for my requested model. It was sent in brown. I asked for my requested color, and two more brown phones arrived. I asked A.T.&T. to have these phones picked up and three weeks later received an empty box large enough for one phone and a notice stating that I would be charged for any phones not returned within five days of the date they were received. Dear Mickey Mouse, shall I pay or let them disconnect my five phones?

Jean Lipman
Carefree, Ariz.

THE MICKEY MOUSE COVER WAS BRILliant and the presentation of the guide a masterful piece of work. I always admire *New York* Magazine, but this was something special.

John Chancellor
Manhattan

THERE ARE OTHER PLACES TO BUY NEW A.T.&T. telephones besides the nine A.T.&T.-owned-and-operated Phone Centers mentioned in your fine story. More than twenty independent retailers in the New York City area have A.T.&T. phone centers or booths in their stores.

John P. Devlin
Territory sales manager, A.T.&T.
Manhattan

IN LIGHT OF THE FACT THAT OUR TELEphone bills will be going up under divestiture, consider the logic of the following current charges: A two-minute evening call, collect, from a pay phone at the Waldorf-Astoria to my home, in Chelsea (a distance of about one mile), was billed at $3.85. The local business office verified that the charge was correct. At the same time, it is possible to make a two-minute call to Ankara, Turkey, 5,000 miles away, for $2.22.

T. C. Duck
Manhattan

Editor's note: Katharine Fishman wrote that New York customers can buy or lease "embedded base" phones (the

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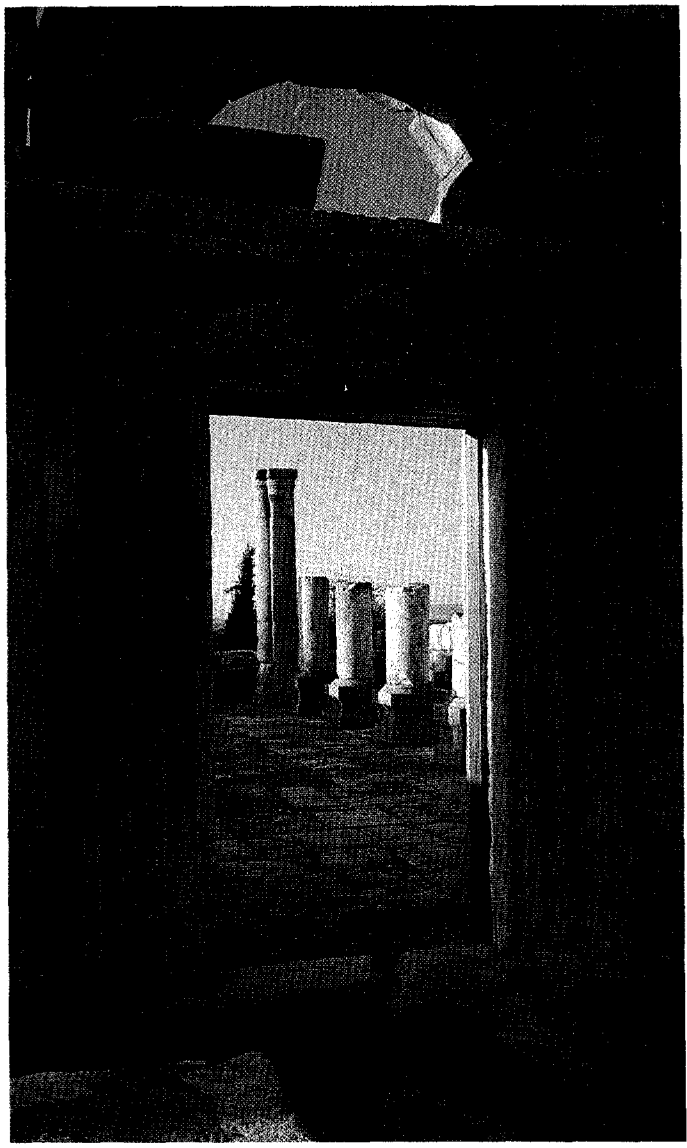

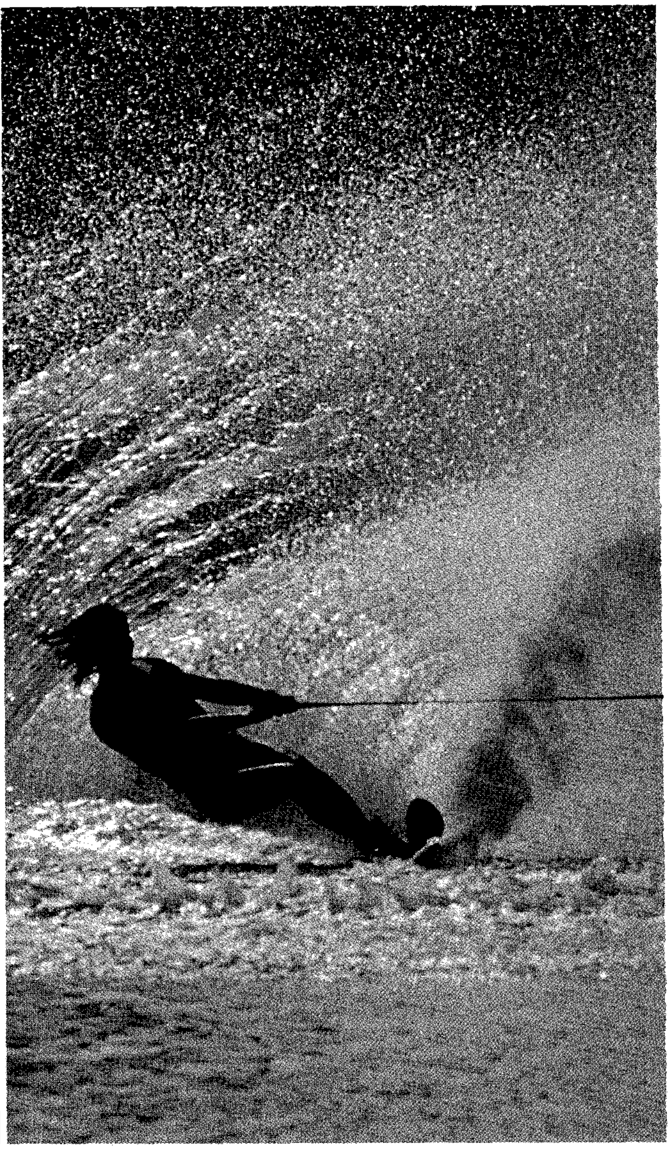

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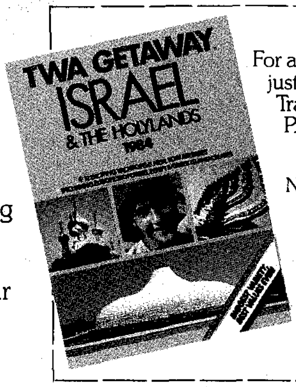

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hones on their premises before ivestiture) for less than half the old Bell ate. While it is true that charges for uying or leasing embedded-base resi-ence phones have fallen dramatically in some cases, by more than 50 percent), harges for business-phone leasing have ot dropped—indeed, they are sched-led to rise.

ever Again

CANNOT BELIEVE THAT *New York* ould print the letter about Nazi hunt-rs by "Name withheld" ["Letters," pril 16]. How can anyone dare to com-are the torture of 9 million people (of hich 6 million were Jews) to the tor-ents of children and animals? There re not 9 million children today (though here were large numbers of them then) ho have experienced the agony of hose who suffered under Hitler. As for nimals, while I love my pets, I would ever compare them to people. If it asn't for animal experiments, most of s would be dead by age 40 because of lack of medical knowledge.

Amy Hibel
Queens

FTER MAKING SUCH DISGUSTING STATE-ents, it is no wonder you are ashamed o sign your name. I suppose you are lso sick of hearing about the crucifixion f Christ, because that happened almost 2,000 years ago.

R. Oppenheim
Manhattan

OULD A CHILD TODAY ENDURE A WORSE orment than viewing his parents being altzed into a crematorium?

Dawn Pergament
Manhattan

N REFERENCE TO THE WRITER'S COM-ment that innocent children and animals ndure worse torments today than the ews ever did, don't forget that Hitler lso murdered innocent children and nimals as well as Protestants and Catholics.

Name withheld
Sarasota, Fla.

THANK YOU FOR PRINTING THAT LETTER. We need to be aware of how the minds of bigots work. Contrary to what "Name withheld" wrote, the human race is not evil. Bigotry is.

Jean J. Merritt
Manhattan

IF THE WRITER IS "SICK OF HEARING about Jews and what happened almost 45 years ago," I'm afraid that he or she will have to be sick for a good deal longer. We are not going to allow anyone to forget the Holocaust.

Celia E. Zeichner
Manhattan

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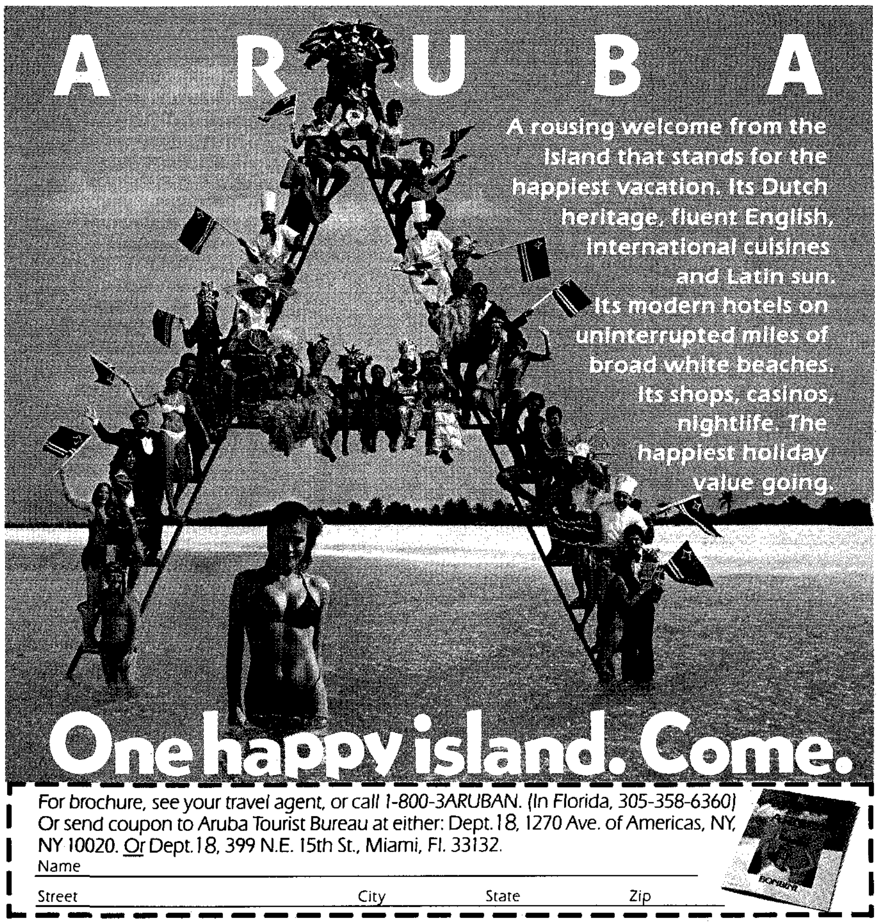
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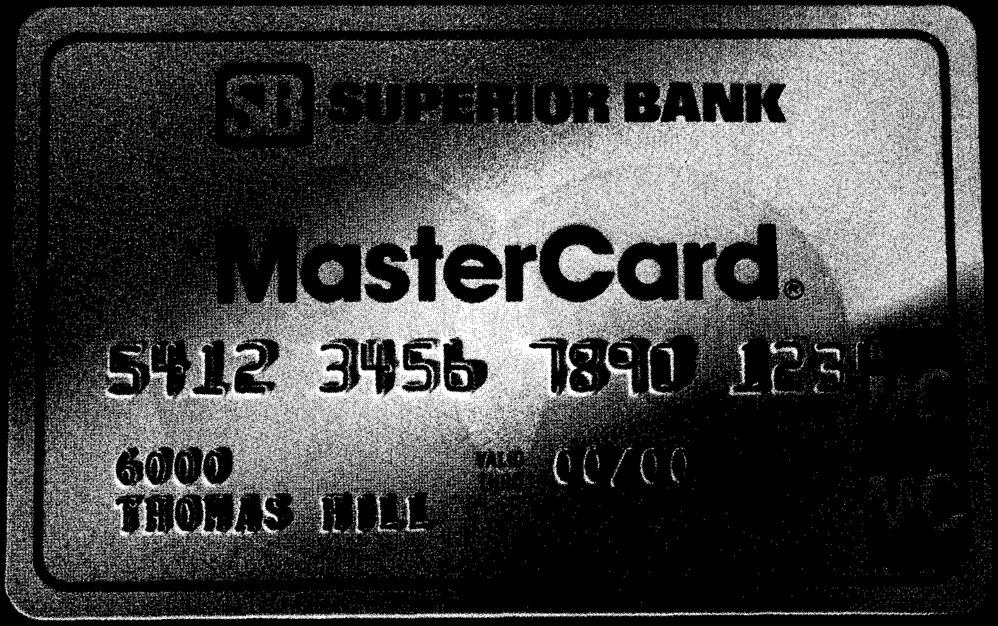
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NEW YORK

INTELLIGENCER

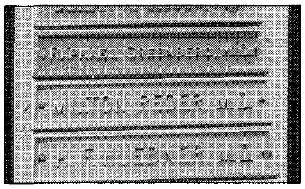
BY SHARON CHURCHER
AND MARY MURPHY

Dr. Reder's Practice: Pain Meets Cocaine on Park Avenue

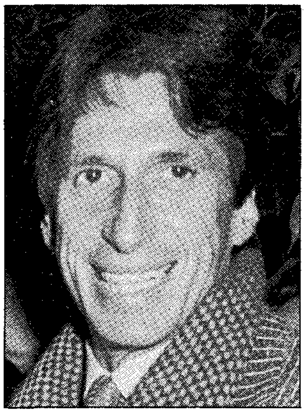
TO THE CONSTERNATION OF SOME DRUG-ABUSE EXPERTS, state health regulators have given their blessing to Dr. Milton Reder, an 84-year-old Upper East Side physician who claims to alleviate back pain, headaches, and menstrual cramps by inserting a cocaine mixture in the noses of his patients.

The unorthodox treatment attracts 75 to 100 patients a day, "and I could open three more offices," the doctor told someone who recently telephoned for an appointment. Prominent lawyers and businessmen are said to be among Dr. Reder's patients, as is comedian David Brenner, who was seen entering the doctor's office, at Park Avenue and 62nd Street, last week.

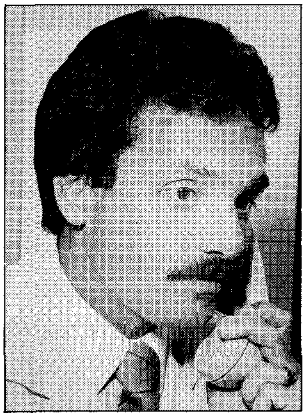
Street sales of cocaine are notoriously illegal, but pharmaceutical companies are allowed to sell the substance to doctors, although the only federally approved use of the drug is as a local anesthetic in eye, nose, and throat surgery.



555 Park: *Miracle worker?*



Brenner: *Found relief.*



Dr. Gold: *Disputes treatment.*

Dr. Reder's pain-relief procedure is to dip cotton swabs in a mixture of cocaine and water and place them in a patient's nostrils for twenty minutes. On a recent visit, half a dozen people, including the receptionist, were standing around Dr. Reder's office, some with as many as five swabs protruding from their noses. The pain relief, said one patient, is "a miracle."

How does the miracle work? Dr. Reder handed a reporter a reprint from a medical book in which he had described his theory, but later took it back, insisting he wanted no publicity, because "you're going to get us in trouble." Dr. Reder said he had used his treatment for nearly 40 years, but "we're not finished with our research yet."

His son, Dr. Milton A. Reder, who said he is researching his father's therapy in Boston, explained that the treatment depends on the cocaine-tinged swab's touching a nerve center, so that the drug "interrupts the nerve reflex." An initial five treatments over the course of a week sometimes give permanent relief, he said, but patients may have to visit two or three times a week. Each visit costs $25, but the doctor also offers free treatment for "charity" cases. The cocaine is "a local anesthetic," said the younger doctor. "There is no issue of addiction."

Indeed, the substance-abuse unit of the state's health department investigated Dr. Reder, and about a dozen other doctors who were buying unusual amounts of cocaine, last year and found the Upper East Side doctor's procedure, using mixtures of up to 25 percent cocaine, "legitimate." State health-department staffers investigated Dr. Reder in 1977, too, and found the 50 percent concentration he was then using "legitimate," said a department spokesman, who added that the investigation unit doesn't consider the effectiveness of a physician's treatment, only whether a drug is being "abused." What constitutes abuse? "We have no specific standards," said the spokesman. "We look at what other doctors are doing to see if the amount is acceptable." A number of other practitioners, including some in stress clinics, are using cocaine to relieve pain and even anxiety.

Although Dr. Reder's mixture can contain as much cocaine as street-bought mixtures do, his records indicate he uses only small amounts in each treatment, the spokesman said. Joseph Culligan, the abuse-unit head, said such amounts aren't addictive.

Dr. Mark Gold, who heads the National Cocaine Helpline, disputed that, maintaining that Dr. Reder's doses "would produce euphoria and dependence if used repeatedly." Dr. Arnold Washton, of Regent Hospital's cocaine-abuse program, decried the treatment because it familiarizes pain victims with "a drug with the highest potential for abuse."

Even the efficacy of Dr. Reder's procedure is questioned by a pain clinic at Columbia-Presbyterian Medical Center. "No long-term effectiveness has been proved," said anesthesiologist Dr. Leonard Brand, who conceded that the clinic occasionally doles out the mixture when all else fails. The Food and Drug Administration has not approved cocaine for pain therapy, but has no power to ban it, because cocaine is "grandfathered" as a pharmaceutical in use prior to the F.D.A.'s drug-control authority. The American Medical Association will be giving more help to drug officials on the state level, "the only place where a doctor's license can be taken away," spokeswoman Bonnie Wilford said.

At the very least, one drug-abuse expert counseled, prospective patients should be told they will be treated with cocaine in case they have had addiction problems—a warning that Dr. Reder's son said is given. But the elder Dr. Reder recounted that he treated Dr. J. Allen Yager, medical director of Phoenix House, the drug-rehabilitation program. "When he asked me, 'What is this?' I told him, 'Cocaine,' and he turned white," said Dr. Reder.

Dr. Yager, who received Dr. Reder's treatment after a bout with shingles, said he didn't remember what Dr. Reder had told him "the local anesthetic" was. "I thought it was novocaine."

David Brenner told *New York* that Dr. Reder's cocaine therapy has relieved his "crippling" back pain where every other treatment has failed. "If you mention cocaine," Brenner pointed out, "the medical community will come down on him. It is unorthodox, but it is not quirky. It will never be accepted by the A.M.A., because it's an inexpensive treatment."

Photographs: top, Jody Caravaglia; center, David Hollander; bottom, Betty Burke Galella.

WABC Fudges 'Live' Talk

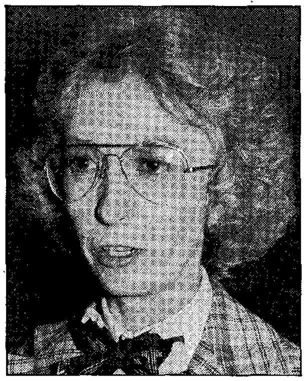
WABC-TV, PREVIOUSLY INVOLVED IN two ruckuses for misleading viewers, has done it again, say industry executives.

On April 20, viewers of *New York Style* were told "Katie Kelly is here, today, with a special interview with the real Boy George." Then Kelly's voice was heard between shots of George answering questions.

One problem: George wasn't "here" in New York with Kelly. He was in Detroit, thirteen days earlier, with a WABC producer.

"They're doing it again!" Bohdan Zachary, producer of WNBC-TV's *Live at Five,* exclaimed. He knew George was in Detroit because he had tried to book the singer on *his* show. WCBS-TV news director Frank Gardner termed the segment "highly unethical."

WABC-TV manager Bill Fyffe argued that the segment didn't mislead: Kelly said, "*We* asked George," he pointed out, not "*I* asked George." A promo also promised Kelly's speaking with George—a mistake, said Fyffe.



Kelly: *Where's the Boy?*

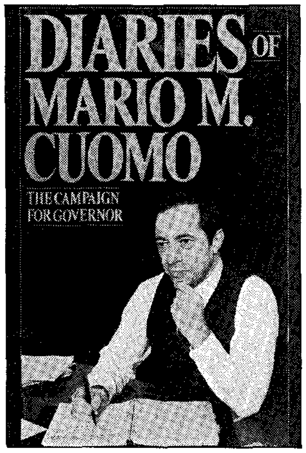
G.O.P. 'Bills' Supporters

A FLORIDA MILLIONAIRE WHO SENT THE Republican National Committee $100 two years ago was irked the other day to receive what looks like a bill. The "Membership Dues Statement" informed him he owed $100 for this year.

"A lot of wealthy people like myself have secretaries," the man, who asked not to be identified, pointed out, "and they'll automatically pay something that looks like a bill."

Gayle Fisher, a Republican National Committee press aide, said that anyone who gives between $100 and $500 is then sent a "membership card." The "bills," begun last year, are for the last amount sent.

"They do confuse some people," said Fisher. A Democratic fund-raiser said his party sends reminders to people who pledge money. "If you don't pledge, we don't send you anything."



Diary: *Not an open book.*

Cuomo Diary: A Gap?

AN APPARENT GAP IN MARIO CUOMO'S published diaries has the governor in a small flap again with the press.

In a *New Yorker* profile of the governor, in April, Ken Auletta reported that Cuomo had written in his diary for December 1981 that "he had decided to challenge Carey in the Democratic primary for governor in 1982." Auletta's account went unquestioned until the New York *Post*'s George Arzt wrote that during the 1982 gubernatorial debates Cuomo had denied any earlier intention to run against his own party's incumbent. Insisting "I don't lie," Cuomo called to tell Arzt that Auletta "doesn't have proof of what he wrote."

The entry does not appear in the governor's new book, *Diaries of Mario M. Cuomo.* But Auletta contends he found it in the original diaries, which Cuomo allowed him to read but not photocopy. "I wasn't allowed to take verbatim notes either," he said, adding he double-checked the December entry with Cuomo. He added, "I believe that I read what I wrote."

Cuomo aides wouldn't give *New York* the original diaries, but spokesman Steve Morello said, "There are no meaningful alterations in the published version." In the book, Cuomo is "considering" a race and in a December 19 entry talks about the need to "accelerate all practical preparations."

In the Works: Nixon's Sixth

FORMER PRESIDENT RICHARD NIXON IS planning a sixth book, tentatively titled "No More Vietnams." The proposed manuscript, said an insider who has read the outline, is "Nixon's own account of the war with a historic overview. It also will have commentary on foreign policy." Top bidders for the book are Warner Books and Little, Brown. Nixon's literary agent, Irving Lazar, confirmed the offers, but said the sale is still in negotiations.

Corner box: *Endangered.*

West Side Story: The Case of the Disappearing Mailboxes

IF UPPER WEST SIDERS want to mail a letter protesting new cost-cutting measures by the U.S. Postal Service, they'll have to find new places to do so. More than two dozen mailboxes have recently been removed from the sidewalks of Zip Code 10024.

"We are doing this gradually all over the city in order to cut costs and operating expenses," said post-office spokesman Samuel Klein, who said that Upper West Siders have been among the hardest hit. "A lot of people have complained."

"No one should be inconvenienced by the move," said Dennis Guerin, of the postal service's Office of Delivery and Collection. "A mailbox should be only a two-and-a-half-block walk." What about the ten-block stretch along Broadway between 77th and 86th Streets, where no letter boxes remain? Although there are a few within the guideline radius, on Columbus and Amsterdam Avenues, the post office has bowed to public pressure and will reinstate two Broadway boxes—at 79th and 81st Streets.

Another customer complaint—this one from the East Side—has also borne fruit: The mailbox in front of a Gracie Square nursing home was brought back last month, Guerin said, because arthritic residents found the extra walk a hardship.

Photographs: top, Fred McDarrah; bottom, Jody Caravaglia.

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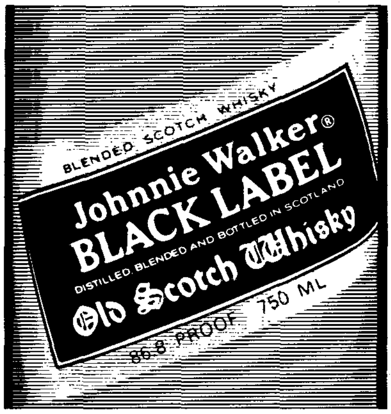
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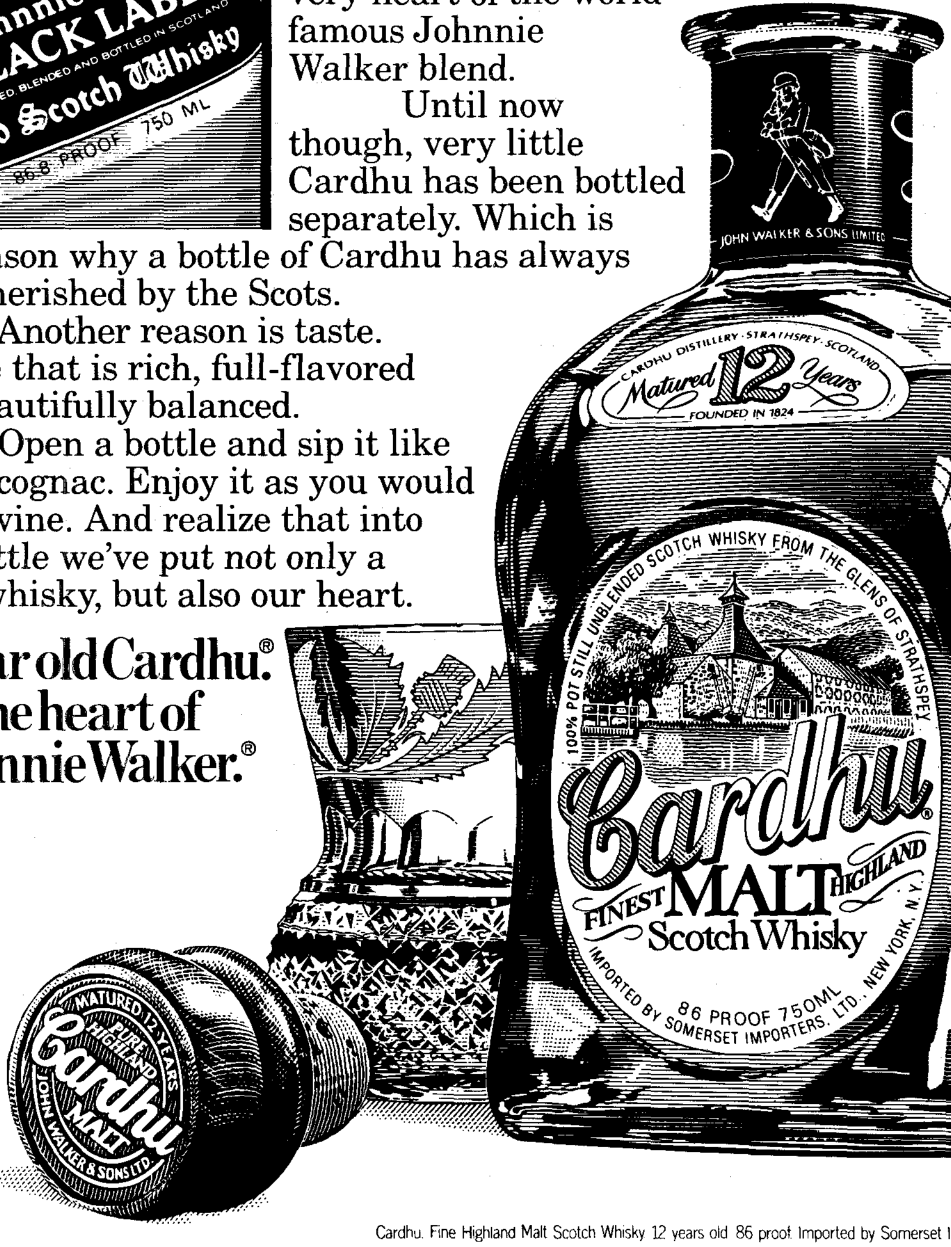
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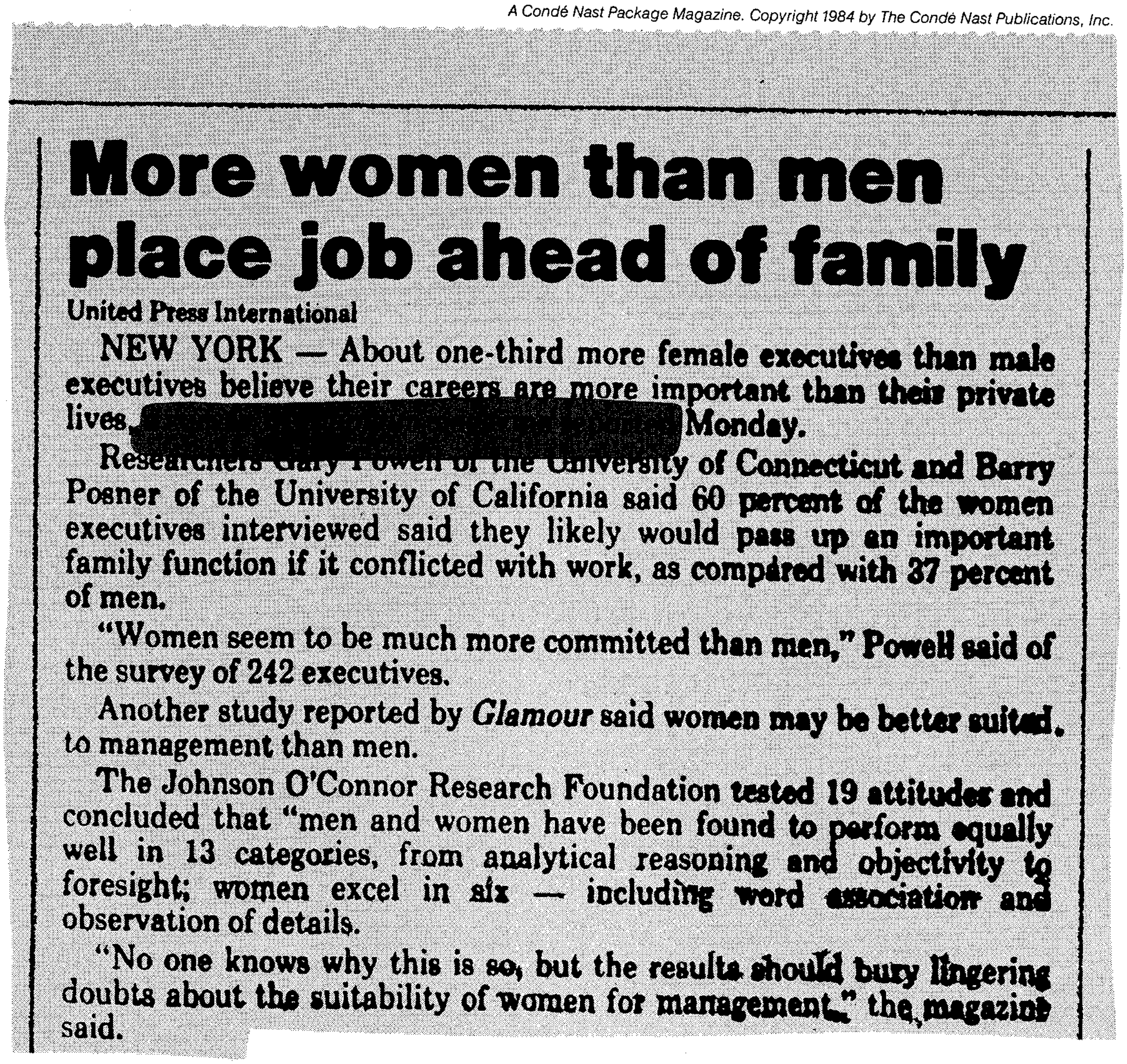

More women than men place job ahead of family

United Press International

NEW YORK — About one-third more female executives than male executives believe their careers are more important than their private lives, [redacted] Monday.

Researchers Gary Powell of the University of Connecticut and Barry Posner of the University of California said 60 percent of the women executives interviewed said they likely would pass up an important family function if it conflicted with work, as compared with 37 percent of men.

"Women seem to be much more committed than men," Powell said of the survey of 242 executives.

Another study reported by *Glamour* said women may be better suited to management than men.

The Johnson O'Connor Research Foundation tested 19 attitudes and concluded that "men and women have been found to perform equally well in 13 categories, from analytical reasoning and objectivity to foresight; women excel in six — including word association and observation of details.

"No one knows why this is so, but the results should bury lingering doubts about the suitability of women for management," the magazine said.

GLAMOUR— THE FASHION & BEAUTY MAGAZINE THAT TAKES ON THE ISSUES

Glamour is involved with the issues. That's why more and more involved women are turning away from fluff and looking to Glamour. In fact, while other women's magazines lost newsstand circulation in the last three years, Glamour was up–15%. So if you're not already in Glamour, you're not taking advantage of the issues.

On Madison Avenue/Bernice Kanner

DOING IT BY THE BOOK

Spiegel Goes Chic

HAVE ORDERED FROM L. L. BEAN AND Williams-Sonoma, ogled the Sakowitz, Hammacher Schlemmer, and Victoria's Secret catalogues, and even lugged the hree-pound-ten-ounce Sears Roebuck ome to bed to pore over microwave ovens and dishwashers. But I had never actually seen the Spiegel catalogue until one materialized on my desk.

It was nothing like what I would have xpected—and nothing like what Spiegel used to deliver. For the company has gone through a profound metamorphosis over the past seven years, evolvng from a mass merchandiser with a ow-income, credit-dependent customer base to a class merchandiser whose cusomers have money and the desire to pend it.

Gone are the folding tailgate ramps $129.95 in 1976), the *men's* polyester double-knit slacks—the kind that "stay neat and never need ironing"—for $9.77, and the chrome-and-vinyl dinette sets or $169.88. In their place in the current 364-page catalogue are $550 black onyx cuff bracelets, $225 linen tops and $185 kirts by French designer Jean-Charles de Castelbajac, and, for men, handwoven braces at $25. There's still urniture—a wing chair fetches $299, an upscale, brass-and-glass version of yeserday's dinette set, $597—and there are still vacuum cleaners, electric gadgets, camping gear, and power tools. But here's nary a pool table, curtain rod, or auto tire in sight. (Nor can they be found n any of the 23 specialty catalogues Spiegel puts out. Not in the Norma Kamali catalogue, where a gold-lamé body wrap goes for $7,000. Not in the "Elements of Design" catalogue, where a brass-faced grandfather clock is ticketed at $1,799. And certainly not in "Ambience," a fur collection with red-fox coats that command $5,695.)

SPIEGEL
Fall and Winter 1965
Brand
New
Budget
Power
Terms

Aiming high: *Spiegel's old look and a page from its new "Ambience" collection.*

The company, which was founded in 1865 by a German settler named Joseph Spiegel, began as a quality-furniture store in downtown Chicago catering to the area's first families. When immigrants surged into the city, Spiegel started offering a wider selection of merchandise and, in the early 1900s, began ssuing catalogues. Then it pioneered the concept of no-money-down credit and prospered through the Depression. In a massive conversion in 1982, the company shuttered 220 catalogue-order stores that had been ringing up 40 percent of its sales. Today, its total brick and mortar amounts to seven stores that hold overstock.

Spiegel's metamorphosis began in 1976, when management realized that "where we were just wasn't working," says Ted Spiegel, marketing vice-president and a great-grandson of the founder. "Our market share was shrinking, and we were losing the low-end business to big discount chains and catalogue giants like Sears and Wards that were better known and backed with actual stores. And because we had a me-too approach, in effect telling people that Spiegel *also* has these items, our only distinction, if you want to call it that, was that we provided easy credit. In other words, we had become a last resort to a low-income group that was shrinking every day."

Spiegel had also become sickly—annual sales had fallen from $319 million in 1973 to $266 million in 1975—and tacky. For years, TV-game-show winners had waltzed off with $1,000 worth of Spiegel stuff—often eye-popping polyester prints. (The company quit game shows in 1976, but, much to its annoyance, reruns are still broadcast in syndication.) So bleak was Spiegel's outlook, in fact, that in 1975, Beneficial Finance, which had owned the company since 1965, called in management consultants Booz Allen. The advice: Turn the ship around. Spiegel hired Hank Johnson from Avon's fashion division to take charge of the mission.

Johnson and his team observed the demographic changes spawned by working women and two-income households and opted to produce a "department store in print" for people who put a premium on time. "We realized that the working woman's impact on the marketplace was real and permanent, not just a temporary storm we could weather," says Spiegel. "We had to concede that our market was drying up, and our business was in danger. We needed to pursue the market of today and tomorrow."

Management vowed to phase out its "automotive wares, tools, water heaters, and sump pumps, our men's overalls and coveralls—all the merchandise sold on the basis of how cheap it was," says Johnson. "We also dropped our carpeting and window shades cut to order—the utilitarian things Sears is good at—and worked on becoming the fashion catalogue of the country and a store not for necessities but for wants." Spiegel turned its back on budget-conscious customers and aimed instead at the 26-million households with an income of at least $38,000 and an educated, employed 21- to 54-year-old female (women account for 85 percent of Spiegel purchases). The new market was women who "want to be fashionable, who look for quality and value rather than the lowest price tag, and who want convenience," says Spiegel—in short, women who shop at Saks, Bloomingdale's, and

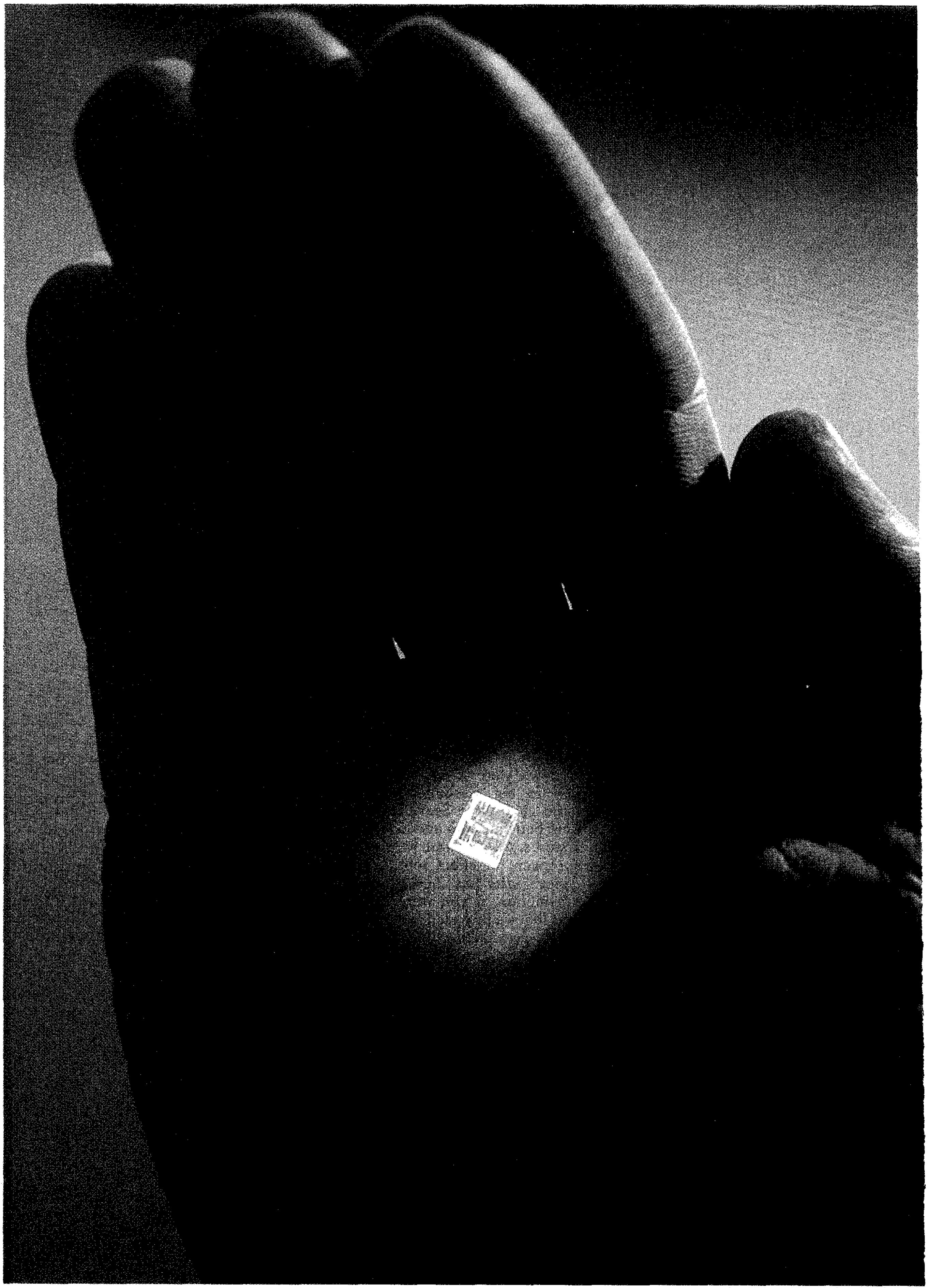

Photo: Chuck O'Rear, National Geographic, Oct

THE NATIONAL COMPUTERGRAPHIC

'he National Geographic is widely recognized for ıtinuing coverage of the Space Program, and our :es on the world's energy resources have attracted ıational attention. But nothing demonstrates the of our coverage of the fields of science and ology better than the articles we've published on ıfolding developments of computer technology. '0 "Behold the Computer Revolution" was an early ıark; and our 58-page, 1982 feature "The Chip" is led by many as the definitive publicly published sis of the computer world. It has become a basic ı teaching programs, and we have answered sts from readers for thousands of extra copies.

The Chip" follows computer technology from the days of ENIAC, a 1946 vacuum-tube monolith to 's computer on a chip which can house 500,000 stors on a surface no larger than a baby's nail. But more important, it probes the wonders nputers which aid genetic experiments, deduce ructure of molecules, and diagnose diseases. And cipates the impact on society of computers that c man's ability to think.

)ur current technology update is "The Laser—A did Light for Man's Use", a comprehensive study of lasers with a detailed look at holography including its use of computer chips in such everyday applications as supermarket check-outs.

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Source: MRI, 1983/84.

THE NATIONAL GEOGRAPHIC

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B-21 Line-Reducing lip creme is far more than a way to control bleeding lipstick. Deep-penetrating moisturizers work far below the surface to get to the real cause of the problem. It actually prevents lips from drying. And leaves them incredibly soft, smooth and moist. It even minimizes tiny lines around the lips. And it's formulated with a sunscreen. Developed in the distinguished laboratories of Orlane.

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The Mayflower WASHINGTON, D.C.

STOUFFER HOTELS

Marshall Field, and represent 61 percen of the country's disposable income.

Spiegel joined thousands of other retailers that had jumped on the classy catalogue bandwagon—a group that las year chalked up $44.4 billion in sales (1 percent of all retail transactions), or seven times its pull in 1975, according to the Direct Marketing Association. The average household gets some 80 catalogues a year—the average affluen household, even more. In fact, the proliferation of catalogues was a key factor in turning the U.S. Postal Service's $1.2 billion loss in 1976 into a 1983 surplus of $616 million. Last year, mailmen delivered nearly 7 billion catalogues—perhaps 6,500 different ones—to American doorsteps, and it looks as if they'll be carting a lot more in years to come. Catalogue sales are growing by about 1 percent a year—far faster than in-store purchases. Spiegel figures that by 199 20 percent of all general merchandise will be sold through catalogues as consumers gravitate to "stores in print"—stores that are free of crowds and NO PARKING signs, inept salespeople and lines at the registers, and that spare them the usual hassles of shopping.

Spiegel's makeover was not painless. "It was hard to get department-store people to sell to us," says Johnson. "Gloria Vanderbilt was one of the first, and it was a turning point. That said to other designers that we could sell well in the rich hinterlands." (Spiegel's best customers are affluent members of small metropolitan communities. It goes over big in Sioux Falls.) The company is the largest distributor of Laura Ashley in the world outside of the designer's own stores, but "we're still waiting for Rolex watches and Ralph Lauren to catch on," says Johnson. It is also a stronghold for sheets and towels. They ordinarily account for 5 to 7 percent of a department store's total sales volume; for Spiegel, they contribute 29 percent.

It was also hard to get people who'd dismissed the Spiegel catalogue as a farmers' manual to accept it as an alternative to Neiman-Marcus. To that end, Spiegel upgraded not just its merchandise but the paper, photos, and presentation of its book and the look of its advertising. (It also instituted a toll-free order number, fast U.P.S. delivery service, and a policy of free returns.) There are no models in its fashion ads, which appear in home-furnishings and high-fashion magazines and pitch not only Spiegel but the whole concept of catalogue shopping. Instead, there are real people—yuppies—photographed in their natural habitats by Annie Liebowitz and accompanied by copy reminiscent of the Calvin Klein girls' monologues, though considerably more focused. MAKE THAT ONE EGG FOO YONG, TWO EGG ROLLS AND FIFTY-TWO

PIECES OF FINE CHINA, reads the headline of one ad. The tale opens on Saturday night, when the couple have "just ordered Chinese from Wong's," and the woman is looking through the new Spiegel fall catalogue. An hour later—dinner still hasn't arrived—she calls Spiegel and orders ten place settings of Fitz and Floyd china, a set of Galway crystal, and a Lenox crystal vase. "Spiegel delivered everything on Friday. Returns, they pick up. Free. Wong's, on the other hand, never did show up with dinner. Which strikes me as funny. I mean, who would ever have thought that getting imported china for ten could be easier than getting Chinese food for two?"

Another ad features a female executive cuddling her son on the nose of her airplane. The headline: HOW I FOUND ALEXANDER JULIAN, NORMA KAMALI AND LIZ CLAIBORNE AT 40,000 FEET. This heroine has successfully managed one aviation company, two children, and three languages, but hasn't been able to find time to shop. Then, on a rare flight to New York City, "rare because I was the passenger, not the pilot," she discovered the answer to her shopping woes.

Advertising has traditionally pulled in more than half of Spiegel's new customers, but the merchandiser also issues 76-page sample catalogues to 30 million prospects a year. From 1976 to 1983, the average order mushroomed from $50 to $90. What's more, Spiegel, which once gave its catalogues away, now sells almost 700,000 of them annually for $3 apiece. About one of every four people who buy one orders from its pages—sweet news to Spiegel, which then recoups the $4.25 it costs to produce and distribute each book, says Phil Anderson, a vice-president at Marsteller, the retailer's ad agency.

Even those who masterminded the catalogue's turnaround have been surprised by the success of some of its 77,000 offerings. The company sells $4-million worth of European laces and embroideries annually and, last year, filled 800 orders for $390 Jackie Rogers Italian-linen envelope dresses and 1,500 for $495 fur-lined raincoats. And despite the widespread slump in designer jeans, children's wear, tailored men's clothes, and the Izod Lacoste line, all are holding their own at Spiegel.

Clearly, the company is doing something right. Last year, Spiegel's revenues totaled $512 million, making it the fourth-largest catalogue business in the country, behind Sears, J. C. Penney, and Montgomery Ward. But somehow, for all the sleek chic of the new catalogue, it's the old one whose pages beckon. For better or worse, Spiegel has become just another tony retailer, not a cataloguer of Americana. ▬

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The National Interest/Michael Kramer

TAKING JACKSON SERIOUSLY

Black and proud: *Celebrating with his children in Washington, D.C.*

Over the Rainbow

ON THE JESSE JACKSON CAMPAIGN, THE scene is fairly typical. A press conference is convened, and a diverse group of local "leaders," carefully selected to represent a cross section of ethnic America, is trotted forth to endorse the candidate. To kick things off, the emcee, who is always Jackson himself, begins with the Rainbow mantra: "Red, yellow, brown, black, and white, everyone is precious in God's sight."

The white face in Houston a few weeks back belonged to a button salesman named Martin Elfant, the self-styled head of "Jews for Jesse." Elfant praised Jackson and then hung around to sell his buttons. How many Jews actually belong to Elfant's organization? "Well," Elfant told me, "it's not really an organization, it's just me."

Nothing is ever quite what it appears to be where Jesse Jackson is concerned, including his race for president. It isn't really a race for president at all. "It's an effort for self-respect," says Jackson. "An effort to instill pride." And by this measure, at least among blacks, Jackson's campaign has been a wild success.

To understand Jackson, it is important to think of him in three roles: as an enormously self-confident, severely flawed leader; as a neophyte candidate uncannily successful in his media manipulation; and as a symbol who has (as he is the first to point out) transformed American politics.

In the beginning, Jackson was simply a *black* candidate, an aberration treated with kid gloves by a press corps whose primary goal was avoiding the appearance of racism, and so it rarely if ever criticized its subject. Then briefly Jackson was something more. By going to Syria and securing the release of Navy Lieutenant Robert Goodman, Jackson transcended the limits of his candidacy. "Isn't it wonderful," went the refrain. "Now Jesse is a serious candidate." Well, if he was, he wasn't for long. When Jackson uttered his "Hymie" crack, and then defended Muslim minister Louis Farrakhan (a defense he reiterated in the face of attacks from Walter Mondale and Gary Hart at the Texas debate last week), he slipped back. Today, despite his impressive win in the Washington, D.C., primary last week, Jackson is an impossible candidate, albeit one who strikes fear in the hearts of Democrats eager for him to remain loyal in the general elections.

In a sense, Jackson's reversion was inevitable. He has a history of operating at the margin and dissembling when the heat hits. To this day, Jackson is anathema to many other black leaders because of the way he exploited the death of Martin Luther King Jr. Jackson claimed to have cradled the dying King in his arms on a hotel balcony in Memphis. But according to those who *were* there, Jackson wasn't. Today, when he's asked about it, Jackson just shrugs.

After splitting with the established black leadership shortly after King's murder, Jackson founded Operation PUSH, which now finds itself under federal investigation because it can't properly account for money it's spent. Jackson, again, just shrugs. "It's nothing," he says, just a "dispute between accountants and auditors." More recently, when it became known that one of Jackson's affiliated organizations had received a majority of its operating funds from Arab nations, Jackson claimed, incredibly, that he knew nothing about it.

But all these weirdnesses paled when it was reported that in private conversation Jackson referred to Jews as "Hymies" and to New York as "Hymietown." True to form, Jackson at first denied the accusation, and when he finally admitted it, he turned around and blamed the white media for harassing him. There presently exist two conflicting versions of when Jackson first adopted the term "Hymie." When I asked him to account for the discrepancy, he wouldn't. Instead, he attempted to airbrush the problem with his charm. "I'm a public servant," Jackson said. "I'm not a perfect one."

Which is fair enough—except that even the most imperfect servant would have repudiated a supporter who threatened a journalist with death, and who said that Hitler was a great man, and who only last week told Jews celebrating Passover that unless they believed in Jesus "then maybe the death angel will stop at your door and kill the firstborn out of your house."

To Jesse Jackson, Louis Farrakhan is a "bright and humble man whom I respect very much," a man whom "black people are not going to bury because white people overreact to him."

But what about that death threat? "You have to understand," says Jackson, "that Farrakhan comes out of a tradition of rhetoric that is heavy in religious metaphor." And what about Farrakhan's comment about Hitler? "That was unfortunate," says Jackson. "I wouldn't have used that example."

"Well, then if, as you say, Reverend, you yourself may not reach the promised land, would Farrakhan be a worthy successor to you?"

Finally Jackson appeared stumped. If he had had any doubts about me, they were now removed. Here was another white journalist trying to trip him up. So Jackson simply refused to answer.

As a candidate, Jackson suffers the grandest delusion: "If I weren't black, I'd

Photograph: A.P./Wide World

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be leading the pack." Trailing badl would be more like it. As a white, Jacl son would be the farthest thing fro special—a 42-year-old minister who h never held public office and whose view are almost Marxist. On most foreig policy issues, Jackson is a neo-revol tionary. On domestic matters, he is vi tually a Puritan.

Jackson is undiscriminating when comes to the Third World's agenda. H wants the United States out of ever where. He'd cut America's milita budget by 25 percent and our commi ment to NATO in half; he feels an "ide tity with the mission" of the Irish Repu lican Army; of the Khmer Rouge's ge ocide in Cambodia, he says, "U fortunately . . . sometimes the best people lose their way." Nicaragua Sandinistas are on "the right side history"—their elections, says Jackso are a "move toward democracy, an they will be more free than some of th Democratic-party's caucuses."

Sometimes, on the surface, Jackso *appears* to make sense. For example, h urges the United States to compete f the affections of the Sandinista coma dantes. Like Castro, whom Jackso naïvely believes could have bee "turned to us," the Sandinistas, to could have been successfully wooe early on. Or so Jackson believes. He unfamiliar with the Sandinistas' lon stated Marxist intentions, and when r minded of them he retreats to metapho "If Kentucky Fried opens up on a stre corner, Church's doesn't leave town. opens across the street and tries to mak a better chicken."

On some points, though, Jackson isn out of sync at all. He distinguishes b tween the Third World and the Sovi Union, so he would gladly have th C.I.A. support the rebels fighting th Russians in Afghanistan. And when h says that mining the harbors Nicaragua is "state-sponsored terro ism," that really isn't a whole lot di ferent from House Speaker Tip O'Neill saying, "It is an act of terrorism"—esp cially since everyone now knows wh did it.

But because he *is* black, Jackson special, so the game today is to guess th minimum the party can give him an still keep him involved in the fall. "If I' happy," says Jackson, "I'll put jet fuel i my butt. If I'm not, I'll sit on it."

"What we most want to do," says a aide to Walter Mondale, the likely Dem ocratic nominee, "is to win—or at lea to be perceived as winning. We wouldn mind a few fights over some of Jesse more ridiculous notions, like supportin a P.L.O. homeland. We'd win that on and it would look like we weren't cavin in just for the sake of getting black vote But that, of course, would just be th easy part."

The hard part involves some of the rules Jackson wants to change. The crunch will come over Jackson's call for an end to second primaries, a device, used in ten states, that requires a runoff election if a candidate doesn't get 50 percent the first time around. Jackson has a point—runoffs *can* discriminate against minorities. But his opponents, including (so far) Mondale, make a good case, too—some runoffs are *not* discriminatory, and besides, there is nothing inherently undemocratic in favoring majority rule. Mondale will have to fashion an artful compromise, something that should be easier now that prominent white liberals, such as the New York *Times*'s Tom Wicker, have signaled their opposition to Jackson's proposal.

Jackson wants very much to stay within the party. He would like to be a kingmaker, and he is eager to be taken seriously within the broader context of the party as a whole. To some of his followers, this means taking a job in a Democratic administration, although, as one Jackson aide says, "none of the usual stuff like secretary of HUD. Something like the C.I.A. would be nice." But *any* job would detract from Jackson's moral stature. Like Dr. King's, Jackson's influence with the insiders derives from his outside standing.

To established blacks, 1984 is not the year for a black presidential candidate, and Jackson wouldn't be that candidate even if it were. "He has no experience," says Detroit mayor Coleman Young, echoing a common sentiment. To Jackson, such arguments are beside the point. "We're always being told to go slow," he says. "If Dr. King followed that advice, we'd still be fighting to use the white-man's bathroom."

Jackson may not be the black-middle-class's ideal, but even an upwardly mobile black Ph.D. must feel pride when he sees Jackson holding his own in debates with the "serious" contenders. "He has put blacks back in touch with an identity," says Ted Gay, of the District of Columbia Democratic Committee. "It's a feeling of self-worth, an 'even I can grow up to be president' feeling."

In the end, and despite the widened gap his statements have created between blacks and Jews, Jackson deserves all Americans' admiration. Day after day, in every forum imaginable, Jackson can be heard urging the young to study and to "seek thrills not in sex or dope but in achieving position and control over your own destiny." His magic is indescribable. He is as charismatic a presence as the United States has seen in years. And given the lot of most black Americans, he could just as easily be borrowing an earlier black's cry to "burn baby, burn." From Jackson, it's more like "build, baby, build"—an occasion for celebration. ▬

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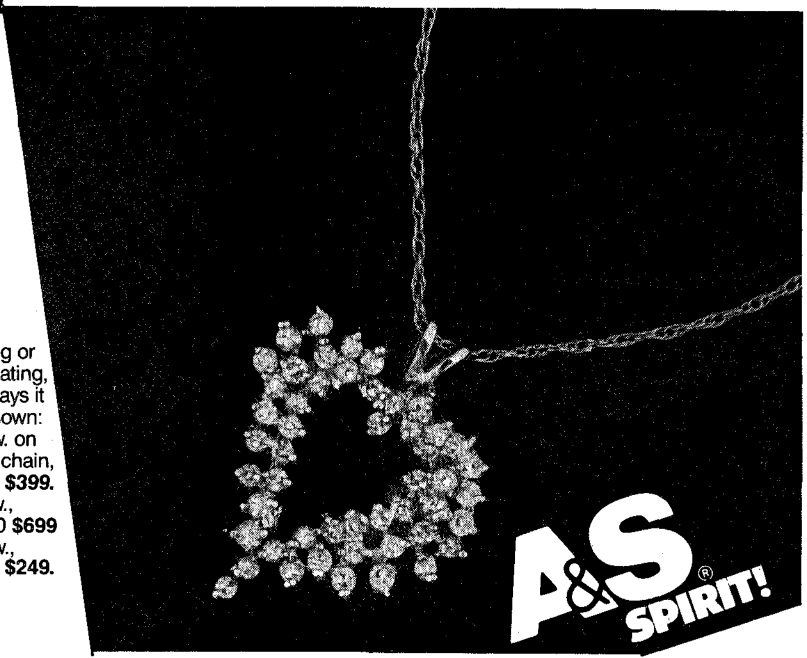

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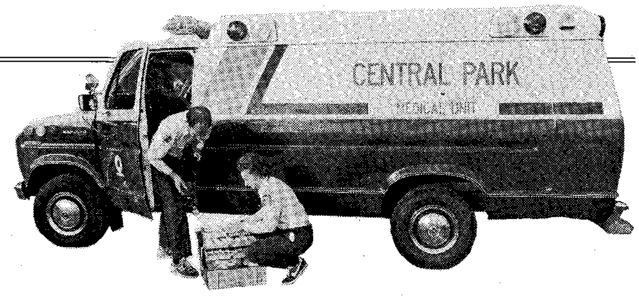


AMENITIES

Nightingales In the Park

SATURDAY AFTERNOON IN Central Park can be a risky proposition: A speeding bike rider clips a bystander; a jogger collapses; a German shepherd suffers cardiac arrest—this is a true tale—while retrieving a ball for his master.

Fortunately, a group of civic-minded volunteers provide an ambulance service for these usually minor palpitations of park life. Each Saturday and Sunday, the Central Park Medical Unit's ambulance, donated by Chase Manhattan, cruises the park roads from 9 A.M. to sundown. The 35-member organization was founded in 1975, after it was discovered that drivers for regular emergency services didn't know their way around the park well enough to respond promptly to most calls. The unit's volunteers all have certified training in emergency medical techniques.

Although the ambulance's beat tends to be idyllic (only three to seven minor incidents occur on the average weekend day), the unit was severely tested last summer when it tried to help police handle rioters at the Diana Ross concerts. One driver says youngsters battered the ambulance while it was moving.

"That was a little scary," the driver says. "Most people are a little more appreciative."

PETER BLAUNER

BRIEF LIVES

NORMAN STEISEL PICKS UP AFTER US

IN THE 1950s, GROWING UP IN BROOKLYN, Norman Steisel dreamed of becoming an aerospace engineer. In the 1960s, he let his hair grow down to his shoulders and abandoned outer space—and his engineering career—for the inner city, joining the Lindsay administration in order to "help" people. In the 1970s, he trimmed his hair and decided to help people by saving them money; he became a city-government budget analyst and a gourmet cook.

Now in the 1980s, living on the Upper West Side, and with less hair to trim, Steisel, 42, has devoted himself to garbage.

He has done this with a certain aplomb. Good-government groups like the Citizens Budget Commission routinely cite the Sanitation Commissioner's department as the best-managed in the city, even if the streets themselves seem to be as dirty as ever. "There is a structural problem in New York," he explains, sipping coffee from a plastic "Garbage Power" mug in his downtown office. "You go to Boston or Philadelphia or most European cities and they have back alleys where the garbage is left. New York doesn't have alleys. The garbage is left on the street, in public view."

Despite that, Steisel has gained a reputation as something of a bureaucratic wizard. His greatest triumph was to persuade the sanitation workers' union, after fifteen years of wrangling, to ride two men to a truck rather than three, a productivity gain of 50 percent. He did this by offering the workers "gain sharing" profits while threatening to replace them with private carters if they didn't agree.

Now he is trying to induce eight neighborhoods scattered across the five boroughs to accept huge incinerators that will burn garbage and generate electricity. "What's the good of picking up the garbage if there's no place to put it?" he says. "And where to put the garbage is the city's most serious long-term infrastructure problem."

Although Steisel has served nearly six years, longer than all but one other commissioner appointed by Mayor Koch, he says he is not bored by the job. He relishes the challenge of incineration and takes comfort in the fact that streets are probably less dirty than they might have been without him, which is about as good as it gets for a bureaucrat in the 1980s. JOE KLEIN

PRICES

HERE'S WHAT SOME THINGS cost around New York during the first week of May:

☐ 8,000-B.t.u. Panasonic air conditioner at Crazy Eddie (212 East 57th Street), $389.

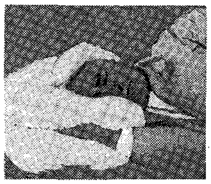
☐ Lakewood twenty-inch square fan at Woolworth's (170 East 42nd Street), $19.99.

☐ Napa-leather shorts for men at Loewe, at Trump Tower (725 Fifth Avenue), $395.

☐ One half-hour session at Riviera Suntan (200 East 59th Street), $15.

Photographs: top, Steve McCurry; bottom, Bill Pierce/Sygma. Illustration by Guy Billout

MR. PEEPERS'S NIGHTS: "Be What You Seem to Be"



WHEN A MUSEUM GUARD SHOOTS LORD Greystoke's ape father out of a tree, the young lord bends over him, tenderly cradles the dying ape's head, with his gentle dimming eyes, and cries, "*C'était mon père* . . . he was my father." Soon after this, he strips to his loincloth and walks back into the rain forests of Africa, leaving his ancestral home and vast estates behind to eat grubs and live as a natural ape. My tweed lapels were wet with tears as I pushed out into the jungles of Broadway. Oh, Britain, what you do to your fine young sons!

Countess Sondes

Still slightly depressed, I made my way a few nights later to the Right Honorable the Earl and Countess Sondes's cocktail party. I met Gil Shiva in the lobby. I turned left, he turned right. "Aren't you going to Sharon's?" I said.

"It's at her mother's," he said. "I know because I came here last night by mistake."

As soon as we got off the elevator, I heard gypsy violins playing "Milord." I was definitely in the right place.

"Aren't they divine. I found them at Farah Diba's birthday," said Sharon, Lady Sondes, gesturing to the fervent Mr. Kuti. "You know Mummy," she said, indicating Ellen Lehman McCluskey.

Sharon stood like a ballerina, holding her magnificent figure still and poised. I admired the black lace dress, sashed around her tiny waist.

"It's a Mrs. Epstein. She does clothes for all the ladies, and then they say it's Adolfo. You can meet her, she'll be here. I have such a hard time finding things in my size. I have these big knockers, and then everything just disappears."

"You must meet Henry," Sharon said, and I put out my hand to Lord Sondes. Henry might be a tax exile, doomed to travel the world like the Flying Dutchman, but he is the real thing. His family motto is "*Esse Quod Esse Videris*" ("Be What You Seem to Be"). Henry's own motto, Sharon told me later, is, "If it flies, it dies," because Henry is a bird hunter. He is the host for a famous pheasant shoot in Kent and follows shoots all over the world. Sharon goes along to Argentina or Morocco, wherever they are flying.

The room began to fill with some chinless chums. Sharon didn't have a list, but just used her address book, which is sheaves of papers full of girlish doodles and titles held together with a large paper clip. In came the accents and European suits, vents flapping, the beauties like Michaela Clavell and Sharon's regulars. It was just like being at Gino's twelve years ago, sitting around looking at the zebras and twirling endless spaghetti strands on a long long Saturday afternoon. I half expected to see Charles Evans, and I did. Gino's goes on and on, and so do they.

Another thing that hadn't changed was the strength of Sharon's drinks. Large portions of the evening are dim and furry to me. "I lost my drink," I said to one of the bartenders. "They all say that," said he. The mirrored dining room took on a pleasant haze of tan flesh talking snippy talk. "What was the drink you used to make?" I asked Geoffrey Leeds.

"Oh, the 'Mr. Leeds,' " said Sharon. "Vodka, champagne, and orange juice in a snifter. Here are Nicky and Juanita Kerman. They own Drone's and Scott's."

I wondered what Henry Sondes was making of all these types, for none of them ever picks up a gun, and his whole essence is involved in feathers moist with blood, drooping necks, tiny beaks.

Mrs. McCluskey doesn't stint, I thought as I bypassed the swans of foie gras to lift a spear of chicken Yakitori. "You can rest your spear in there," said the waiter, pointing to a bush of parsley.

"This is Nadine Kalachnikoff," said Sharon. "She did the food. We went to Miss Hewitt's. She got married here. She fell in the bathtub here when we were rinsing turkeys for New Year's Eve."

Even though she is a countess, Sharon is unaffected, loyal to her old friends. This is a 37-year-old woman who still visits her nanny every day.

Nancy Huang and Sandy Marsh came in. Strangely enough, I happened to have filched a letter from Sandy's brother-in-law Stanley, who plants Cadillacs in Amarillo. "When I go to Africa to look at the gorillas, I am going to wear a T-shirt that says, 'White Slave Trader.' Isn't that great? It means whatever you want it to mean, but any way you take it, it is offensive," he wrote. Oh, Tarzan!

People kept trying to take Bryan Bantry's scarf and check it. Mrs. McCluskey cast a look at Tawn Stein's dreadlocks. Suddenly, there was Viscount William Lewisham, who has been taken to the chest of New York society, where he is never spared and needs the murmured qualifier "Princess Diana's stepbrother."

"I haven't seen you since dinner at . . . ," I started to say, and then I remembered it was at Dana and James Hammond's. James is Sharon's ex-husband.

"Remind me to tell you about the - - - - caps scandal," said Sharon. "It's killing half the women in this room. It is a papaya-and-garlic extract that makes the food digest at a very fast clip. From the Andes. You do get hooked."

I swallowed a few final oysters, and then I was at the door with Mary, Lady Rothermere. "May I take you home?" I said. "The car isn't mine," because I didn't know quite how to explain my friend's stretch Volvo with the blackened windows that looked ready for abduction. "How was your Easter?" she said graciously. We talked about Newport, rabbits breeding on the lawns, and Esmond at Eton.

"Once in Palm Beach I got a little green chick for Easter," I told her suddenly. "My father stepped on it by accident. But subconsciously I guess he didn't want to raise the only green chicken on Fifth Avenue." It is a tough world for little birds.

I remembered whenever my father heard anyone with a title introduced as Count So-and-So, he would mutter, "Count your cash before and after," but this I didn't say.

As we arrived at Lady Rothermere's stop, we heard the click of the car's door locks.

"They never open the door," she said. Yes, of course, but then it's here, not over there.

LONDON LETTER

ADVENTURES IN EDUCATION

LAST SUMMER, DR. LYN Blackshaw, the new headmaster of Dartington Hall, Britain's second most expensive public—that is, private—school, received wide publicity when he complained to parents that students were engaging in indiscriminate sex, drug and alcohol abuse, vandalism, and burglary, and called for firmer discipline.

Traditionally, discipline is alien to Dartington Hall. Founded in 1926 by Leonard and Dorothy Elmhirst, utopians who vowed to educate children "as free individuals without ties," it has long been considered the most progressive school in England. So Blackshaw's call for order did not go down well with most parents, staff, and pupils.

Then in September, the *Sun* published photographs, taken in the mid-1970s, of Blackshaw and his wife, Beth, posing naked in simulated sexual positions for a pornographic magazine. Two days later, Blackshaw resigned, but he has been in the news ever since. This March, after a number of parents began withdrawing their children, the school hired a public-relations consultant who staged a banquet in London for journalists. To the school's horror, Mrs. Blackshaw staged a protest outside, calling the school's trustees "tired old hypocrites."

The Blackshaws have refused to vacate the headmaster's house on the school grounds, and they face an eviction hearing this month. Whatever happens, Blackshaw has enjoyed some vindication. Last November, seven Dartington Hall students were convicted on burglary charges, and thirteen more were cautioned.

All these events call to mind the opening sentence of the school's first prospectus. "This school," it begins, "is for adventure."

CRAIG BROWN

UPPER WEST

SAMURAI SUSHI

THE JAPANESE BUSINESSMAN set his chopsticks on the sushi bar and turned to his niece, a thoroughly American teenager.

"He is not here, *okay?*" he said.

"He was here last time."

"I don't care about last time. Have some tekkamaki."

"I don't want any tekkamaki. I want to see *Dan.*"

"What makes Dan so important?"

"Well," she explained, "you couldn't know this, but he used to do a show on Saturday nights. And he was very funny."

"What was funny?"

The girl suddenly became very patient. "Well, for one thing, he and his friend who's dead now used to dress up in black suits and sunglasses and pretend they were blues singers."

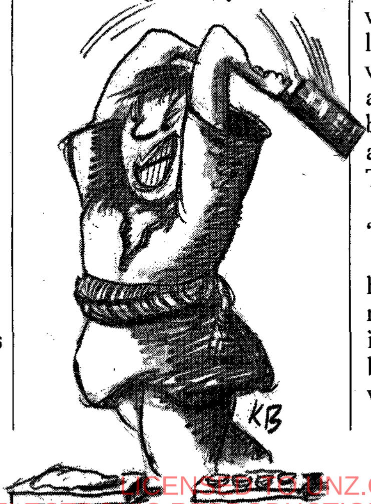
"Blue singers? I don't understand. Have some more sushi."

"I don't like sushi. They made a whole movie. They were great."

"You like sushi okay last time."

"Last time *Dan* was here."

"Sure, last time Dan was here so we get lousy service, because all the time they're keeping Dan happy. This time's better, we get some service. Try the uni."



"Uni makes me *sick*. I *hate* raw fish. This place is the *pits*."

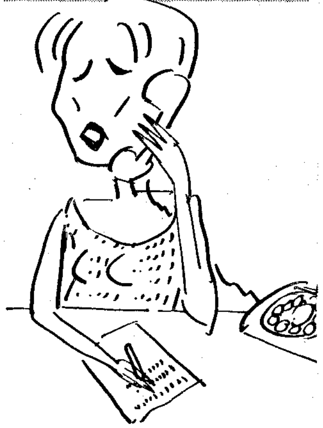
The man muttered to himself in Japanese. The girl looked up and saw the sushi chef glowering down at her from behind the bar. His arm was raised, and he held a long knife in his hand. He widened his eyes and let out a low, menacing howl. He brought the knife down fast and cleaved a mackerel fillet. The girl started, then smiled.

"I get it," she said. "Samurai sushi chef."

The chef turned back to his work. The girl, happy now, popped a slice of fish into her mouth. Her uncle, bewildered, motioned to the waitress for more sake.

ERIC POOLEY

PEN & PENCIL



"I don't think we should invite Claus von Bulow, darling. It seems he might not have done it after all."

ANTHONY HADEN-GUEST

UPDATE

Breakup At Roxanne's

IN HER REVIEW OF Roxanne's (*New York,* March 26, 1984), Gael Greene called chef Gina Zarrilli an "inspired chef with splendidly creative notions." Now Zarrilli and owner Roxanne Betesh have parted ways.

Zarrilli says she was putting in fourteen-hour days and had asked for a raise. She was also upset that the owner wanted several sittings a night, which would not allow patrons to stay at tables more than two hours. Betesh says Zarrilli was not worth a new "financial arrangement."

In the meantime, Betesh has hired a new chef; Zarrilli hopes to open her own restaurant.

OVERHEARD

ED KOCH AND HENRY Kissinger were entering River House not long ago with an entourage of ten or so people when Koch turned to Kissinger.

Koch: "Henry, have you read my book?"

Kissinger: "Not yet, Ed."

Photograph: The London *Sun.* Illustration by Keith Bend

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2. Enter as often as you wish, but each entry must be mailed separately to: TANQUERAY SWEEPSTAKES, P.O. Box 3366, Syosset, NY 11775. All entries must be received by July 15, 1984. No mechanically reproduced entries will be accepted.

3. The winner will be selected from among all correct entries received in a random drawing conducted by National Judging Institute, Inc., an independent judging organization whose decisions are final on all matters relating to this sweepstakes. The prize will be awarded and winner notified by mail. The prize is non-transferable. Winner may select either the emerald from the Harry Winston collection or its retail value of $25,000. Taxes, if any, are the responsibility of the individual winner. Winner may be asked to execute an affidavit of eligibility and release.

4. SWEEPSTAKES OPEN TO U.S. RESIDENTS OF LEGAL DRINKING AGE IN THE STATE OF THEIR HOME RESIDENCE AS OF MARCH 1, 1984, except employees and their families of SOMERSET IMPORTERS, LTD., its affiliates, subsidiaries, advertising agencies, licensed alcoholic beverage wholesalers and retailers, and Don Jagoda Associates, Inc. This offer is void in OH, PA, TX, UT, OK and wherever sweepstakes are prohibited, or restricted. All federal, state and local laws and regulations apply.

5. For the winner's name send a stamped, self-addressed envelope to: TANQUERAY WINNER, P.O. BOX 3385, Syosset, NY 11775.

OFFICIAL ENTRY FORM

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I certify that I am of legal drinking age under the laws of my home state.

Name ____________________
(Please print)
Address ____________________
City ____________________
State __________ Zip __________

Entries must be received by July 15, 1984. BW

Imported English Gin 100% Grain Neutral Spirits 94.6 proof. Imported by Somerset Importers, Ltd., New York, ©1984

Win a $25,000
Emerald from Tanqueray.

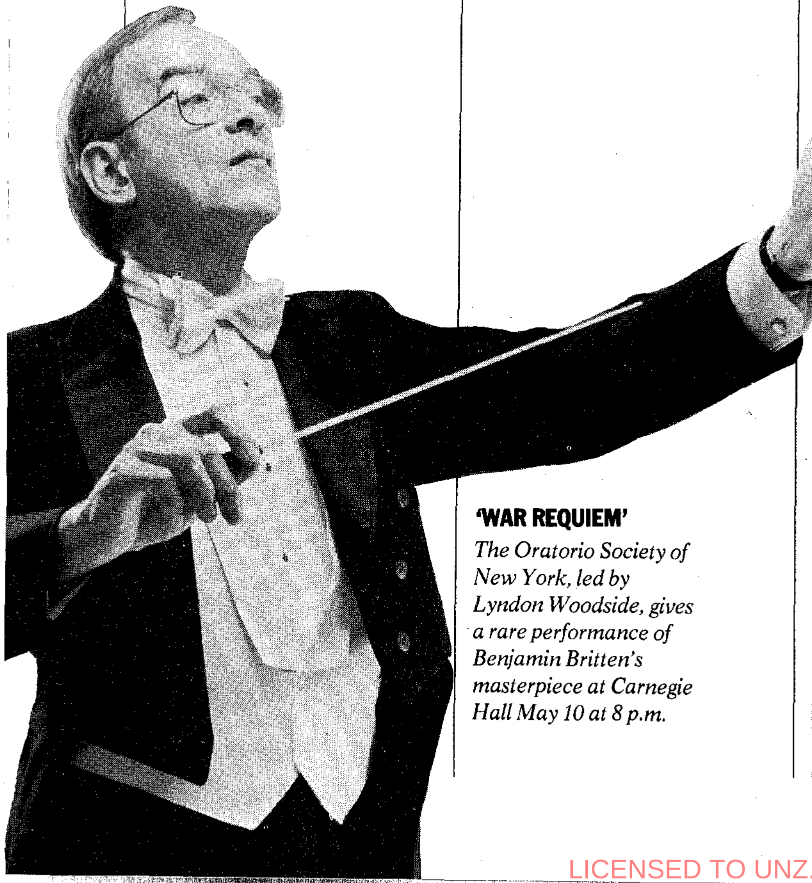
RUTH RECOMMENDS

BY RUTH GILBERT

Robert Redford and Glenn Close star in The Natural, *a film based on Bernard Malamud's tale of the great sport of baseball, opening May 11 at the Sutton.*

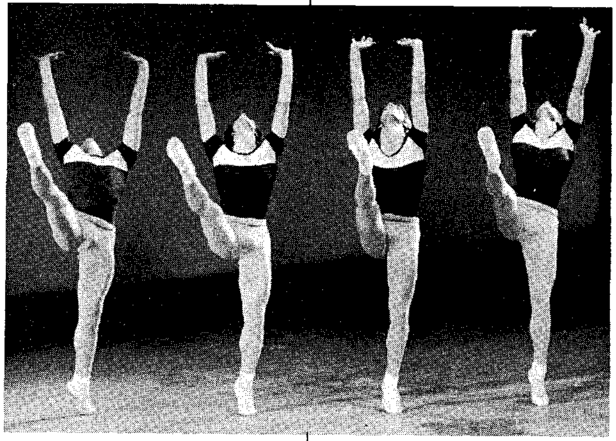
RIVERSIDE SHAKESPEARE COMPANY

Katherine of France (Dene Nardi) and England's beloved king (Frank Muller) woo in a scene from Henry V, *which opens May 11 at the Shakespeare Center.*



NEW YORK CITY BALLET

Kammermusik No. 2, *with music by Paul Hindemith and choreography by Balanchine, will be performed May 16 and 20 at the New York State Theater.*



'WAR REQUIEM'

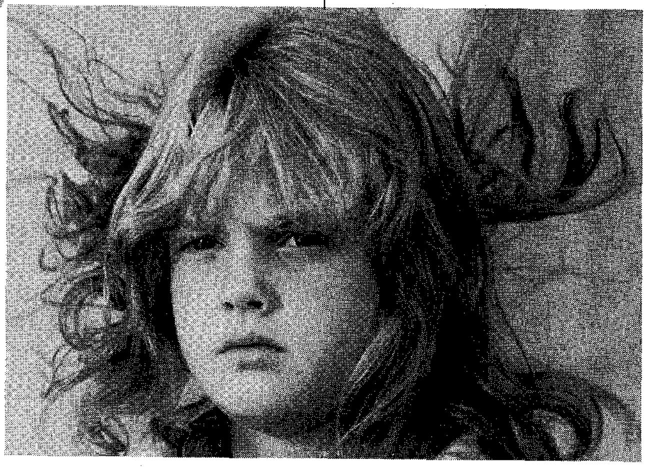
The Oratorio Society of New York, led by Lyndon Woodside, gives a rare performance of Benjamin Britten's masterpiece at Carnegie Hall May 10 at 8 p.m.

'THE FANTASTICKS'

This lively little Off Broadway musical, which has spawned more talent than you can count on your fingers, has just begun its twenty-fifth phenomenal year at the Sullivan Street Playhouse.

'FIRESTARTER'

Drew Barrymore stars in the latest Stephen King horror movie (directed by Mark Lester) as a little girl with "pyrokinetic" abilities. It opens May 11 at the Rivoli.



Photographs: top left, Elizabeth Colley; center and top right, Martha Swop

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MOMA

UNVEILS ITS TREASURES

The Museum of Modern Art is the finest institution of its kind in the world. Since January, it has been closed for the final stages of a massive renovation and expansion begun over a decade ago. It reopens this week, making the best bigger and even better.

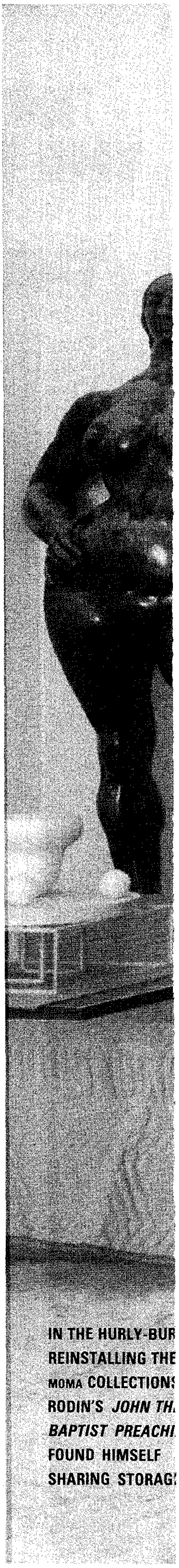
BY KAY LARSON

Oblivious to the distant racket of hammers and power saws, Antoinette King, the director of the department of conservation at the Museum of Modern Art, took out a brush and paints and carefully dabbed a bit of blue onto a white fleck at the edge of Henri Matisse's 1952 masterpiece, *The Swimming Pool.* The museum has owned the great, exuberant collage since 1975, but has never had enough space to give it a permanent home. Now, in the new MOMA, the nine panels of *The Swimming Pool* were to have their own room, midway between galleries devoted to European art and American Abstract Expressionism—a literal and emotional link between continents and generations. Finally, the pieces were about to come together. As King applied the last restorative touch, William Rubin, director of the department of painting and sculpture, walked by to check the false wall of two-by-fours that will hold the panels in place. Then half a dozen men and women lifted the first section into its slot. It fit perfectly.

While work was going on in the galleries, Kynaston McShine, the senior curator in Rubin's department, was going over the 195 artworks for "An International Survey of Recent Painting and Sculpture," the show marking the opening of the expanded museum. "An International Survey" is the first major American response to the challenge of the great European survey shows. But for MOMA, McShine's exhibition has even greater significance: It is clearly meant as a commitment to living artists, a public signal that the new MOMA is prepared not just to enshrine history but once again to make it.

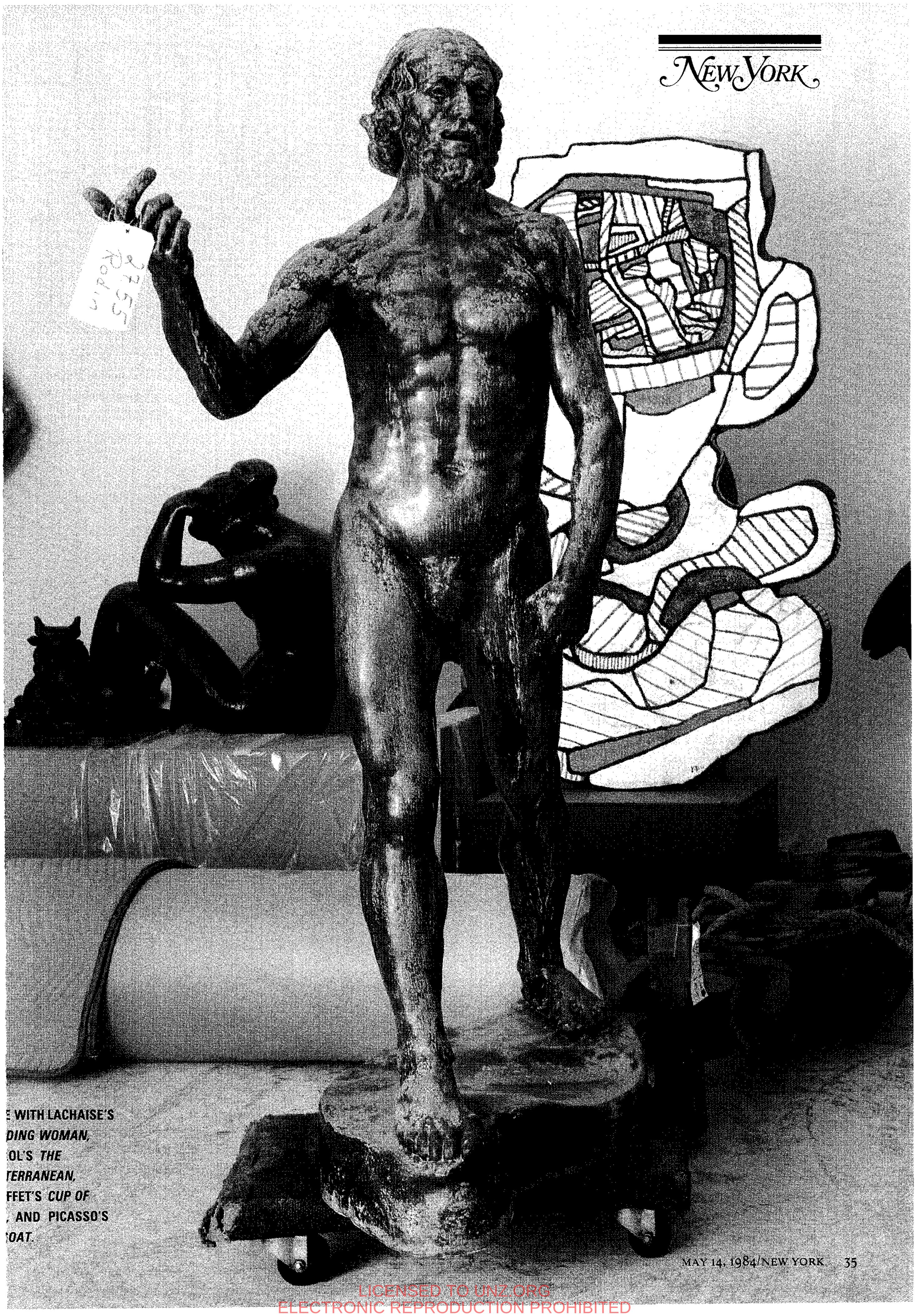
Following a series of gala private showings this week, MOMA will reopen to the public on May 17. The greatest collection of twentieth-century art in the world has been only half a museum since 1979, when work began on the $55-million project that includes rehabilitation of the old building, on West 53rd Street, as well as the construction of the six-story West Wing and a 52-story condominium tower. And it has been no museum at all since January of this year. When the first visitors arrive, they will enter a space that is as dramatic as the museum's new ambitions. Sheltered beneath the tower is a lobby that has been vastly expanded and now extends from the old front door through the building to the Garden Hall, a four-story glass-enclosed atrium with a panoramic view of the famous sculpture garden and the midtown skyline rising beyond. There are two new restaurants, an education center, a much larger bookstore, and a cascade of escalators that will smooth access to the permanent collections on the upper floors.

And those collections, once so cramped by lack of space that only 15 percent of the works were ever on display at one time, have at last been allowed to unfold to full effect. The expanded museum has 87,000 square feet of gallery space, or twice the amount in the old building. Major portions of it have been devoted to the department of photography, located prominently at the top of the escalators on the second floor, and to the department of drawings and the department of prints and illustrated books, each with its own distinct space on the third floor. The



**IN THE HURLY-BUR
REINSTALLING THE
MOMA COLLECTION
RODIN'S *JOHN TH*
BAPTIST PREACHI
FOUND HIMSELF
SHARING STORAG**

PHOTOGRAPHED BY ADAM BARTOS



E WITH LACHAISE'S
DING WOMAN,
OL'S *THE*
TERRANEAN,
FFET'S *CUP OF*
, AND PICASSO'S
OAT.

MOMA

UNVEILS IT'S TREASURES

6,500 square feet of the department of architecture and design, on the fourth floor, is four times what the old building held. The film and video department now has a study center, archival space, and two theaters.

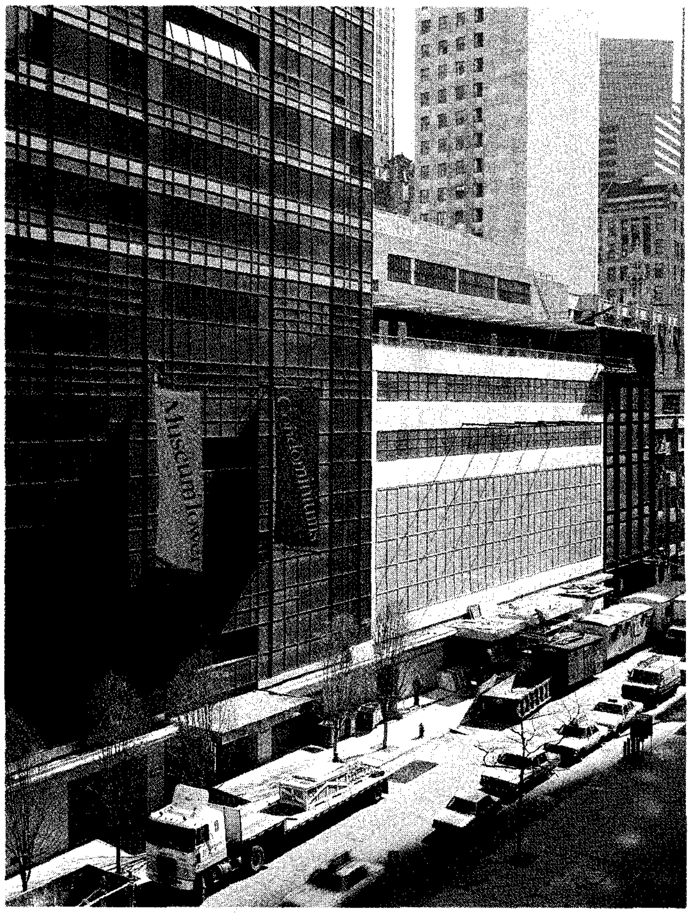
Most attention has gone to the department of painting and sculpture, the core of the original collections. For over a year, Rubin has been trying one combination after another to determine which of the department's 3,500 works of art will look best next to each other. Walls have been put up, chopped off, and repositioned. In the process, virtually the entire history of twentieth-century art has been scrutinized and reconsidered. Old favorites have been rehung, other pieces freed from limbo in warehouses. Richard Oldenburg, MOMA's director since 1972, explains that the goal was "a museum that would juxtapose all the arts. We meant the new building to be a restatement of the whole premise MOMA was founded on. And now we have the resources to do it."

For many of the museum's critics, the restatement is long overdue. Indeed, for some years the institution appears to have been living in a kind of twilight. Although there has been a handful of electrifying exhibitions, MOMA has more often seemed to hide behind a puzzlingly stodgy respectability. Throughout the seventies, it was hard to determine whether the problem was a serious faltering of energy or merely a matter of image. The permanent galleries seemed to confirm the supposition that MOMA had fallen into a premature senility: The standard great works had been around for a very long time, and the image of the twentieth century they projected seemed unnecessarily rigid and limited. The century ended abruptly at Abstract Expressionism—and a small, out-of-the-way chunk of it, at that—leaving a 25-year gap that the museum appeared to be in no rush to fill.

In fairness, few people realized how serious the space problem had become. Before rehabilitation, there was room for only one major temporary show at a time. But another part of MOMA's difficulties clearly lay in its early successes. For five decades the collection served as the primary introduction to modern art for visitors from all over the globe. Its great works—Monet's *Water Lilies*, Picasso's *Les Demoiselles d'Avignon*, Matisse's *The Dance*, and Pollock's monumental drip painting, *(Number 31, 1950)* —are pinnacles of culture for the modern era.

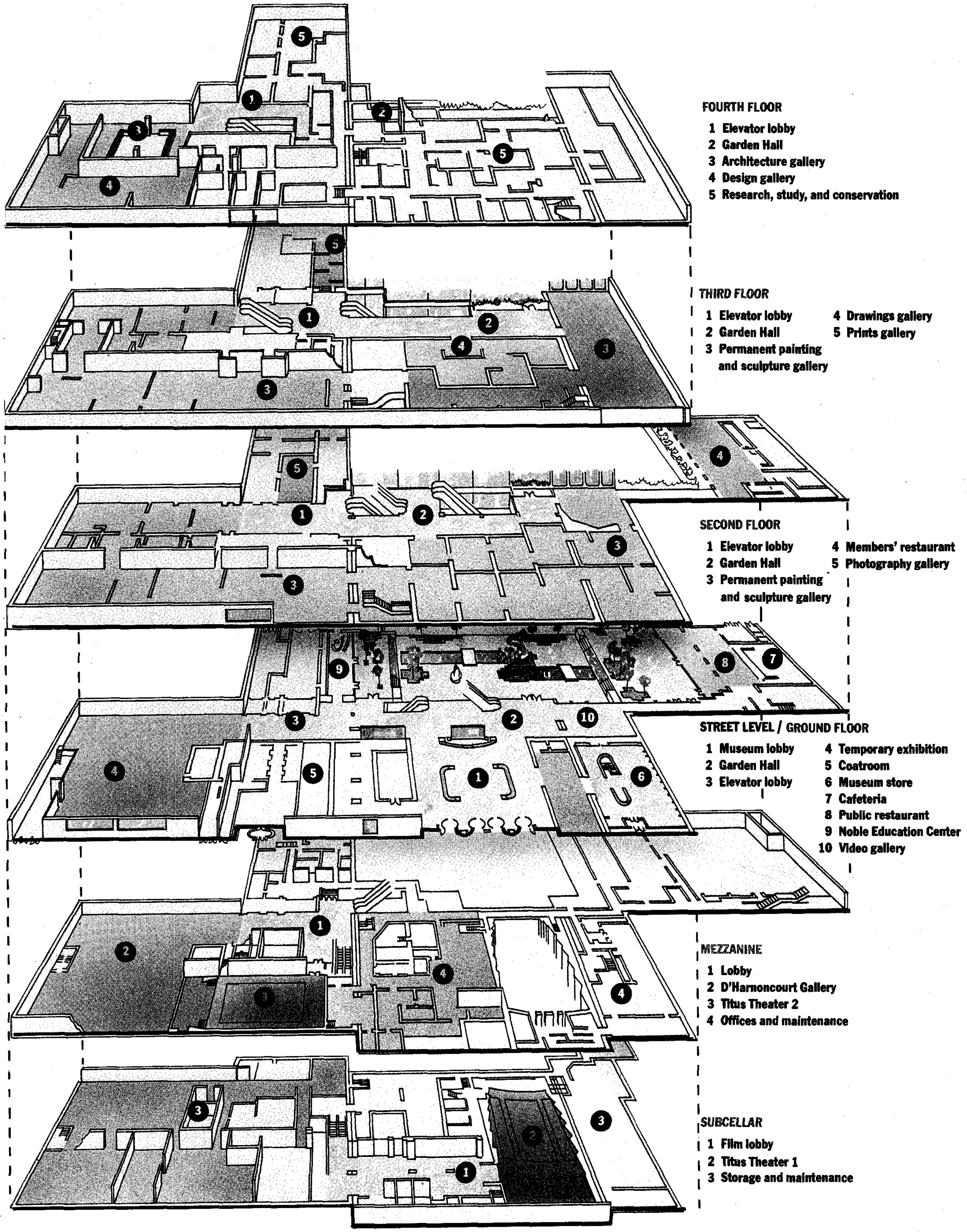
MOMA's effect on our lives goes so deep that most of us long ago stopped thinking about it. The department of film successfully and almost

THE MEMBERS DINING ROOM, OVERLOOKING THE EAST END OF THE GARDEN.



LOOKING EAST ON 53RD STREET PAST THE PELLI ADDITION (LEFT), THE 1939 BUILDING BY STONE AND GOODWIN (CENTER), AND JOHNSON'S 1964 WING (RIGHT).

Inside the New MOMA



FOURTH FLOOR
1 Elevator lobby
2 Garden Hall
3 Architecture gallery
4 Design gallery
5 Research, study, and conservation

THIRD FLOOR
1 Elevator lobby
2 Garden Hall
3 Permanent painting and sculpture gallery
4 Drawings gallery
5 Prints gallery

SECOND FLOOR
1 Elevator lobby
2 Garden Hall
3 Permanent painting and sculpture gallery
4 Members' restaurant
5 Photography gallery

STREET LEVEL / GROUND FLOOR
1 Museum lobby
2 Garden Hall
3 Elevator lobby
4 Temporary exhibition
5 Coatroom
6 Museum store
7 Cafeteria
8 Public restaurant
9 Noble Education Center
10 Video gallery

MEZZANINE
1 Lobby
2 D'Harnoncourt Gallery
3 Titus Theater 2
4 Offices and maintenance

SUBCELLAR
1 Film lobby
2 Titus Theater 1
3 Storage and maintenance

Illustration by Bill Wilkinson.

MOMA

UNVEILS
IT'S
TREASURES

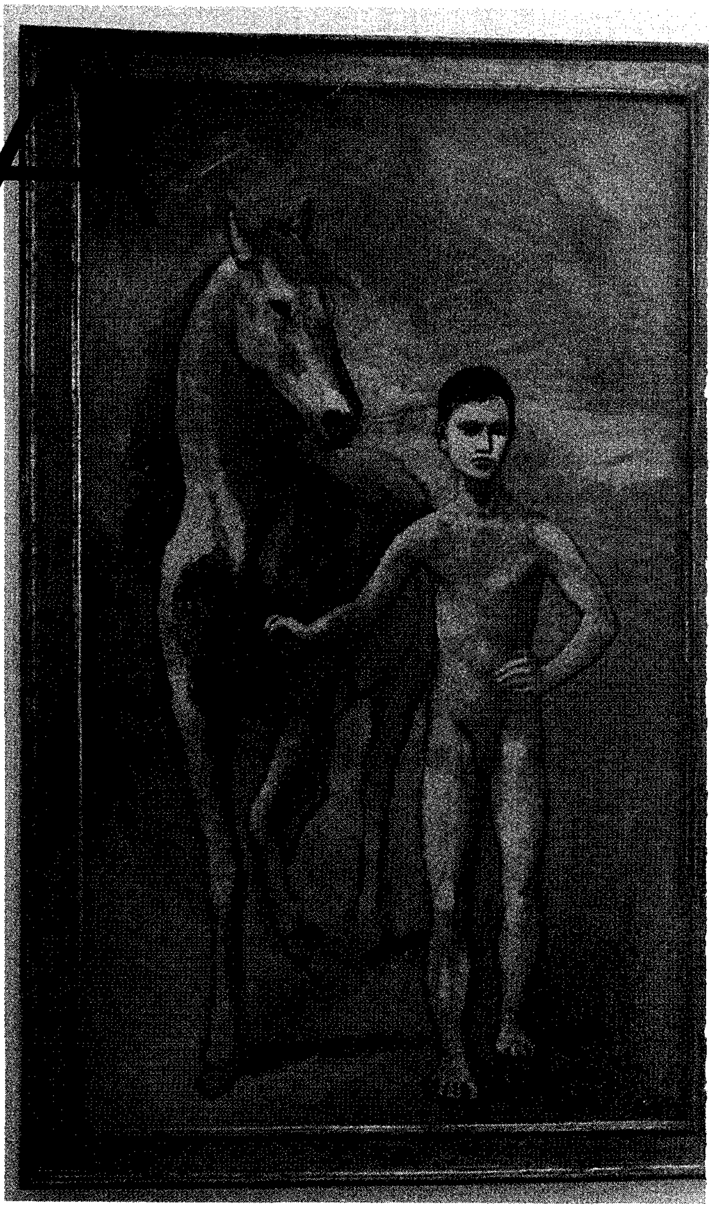
single-handedly planted in the American consciousness the notion that there was art in the "art of cinema." The department of photography was an essential early force in granting photographers autonomy from painting. The department of architecture and design has become the caretaker of a Bauhaus aesthetic so pervasive that it shows up everywhere, from the Dallas skyline to the coffee cups on the desks of postmodern architects.

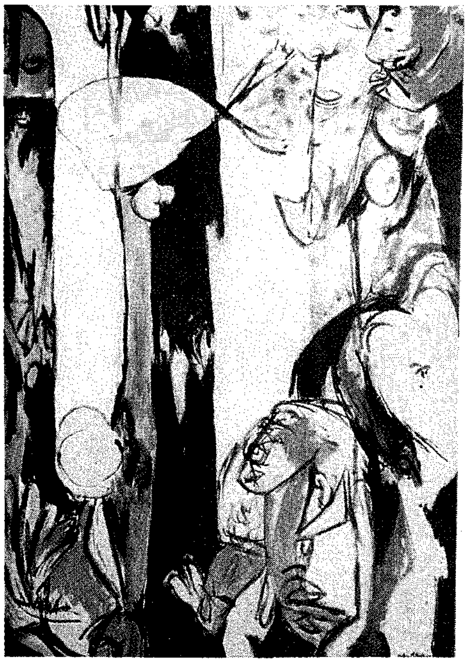
The task before the museum as it opens its doors again is to address itself to the present. The old MOMA was comfortable, crowded, familiar, and slightly tattered. The bone-deep face-lift has been the subject of fascinated conversation since planning for it began over a decade ago, and a fair measure of suspense awaits the day when the bandages will be drawn back. But the rehabilitated physical plant is only part of the story. The more urgent questions concern MOMA's 55-year-old identity.

When it opened, in 1929, in six rented rooms on Fifth Avenue, the Museum of Modern Art was a dauntless advocate, determined to import the radical advances of European art to a country that was only minimally aware of culture in any sense. Now the ideas that MOMA helped to set in motion have acquired a momentum all their own. Modernism has lost a certain brash (and maybe naïve) idealism, and the last quarter of the twentieth century has little patience for some of the enthusiasms of the first quarter: a rampant social optimism, a belief in the infinite perfectibility of form, and a tendency to divide world art into the "legitimate" and the "retrograde."

But there is no necessary contradiction in being a modern museum in a postmodern age. MOMA's identity is not fixed, though sometimes it may seem so. If it does, the reason lies more with the people whose taste dominates the museum—and they have aged along with the job. Rubin is 56. John Szarkowski, director of photography, is 58. Arthur Drexler, head of architecture and design, is 59. There is some younger leadership—John Elderfield, appointed director of drawings in 1979, for instance, is 40—but in general, the Modern's most prominent departments are run by people whose curatorial tastes were formed in the 1950s.

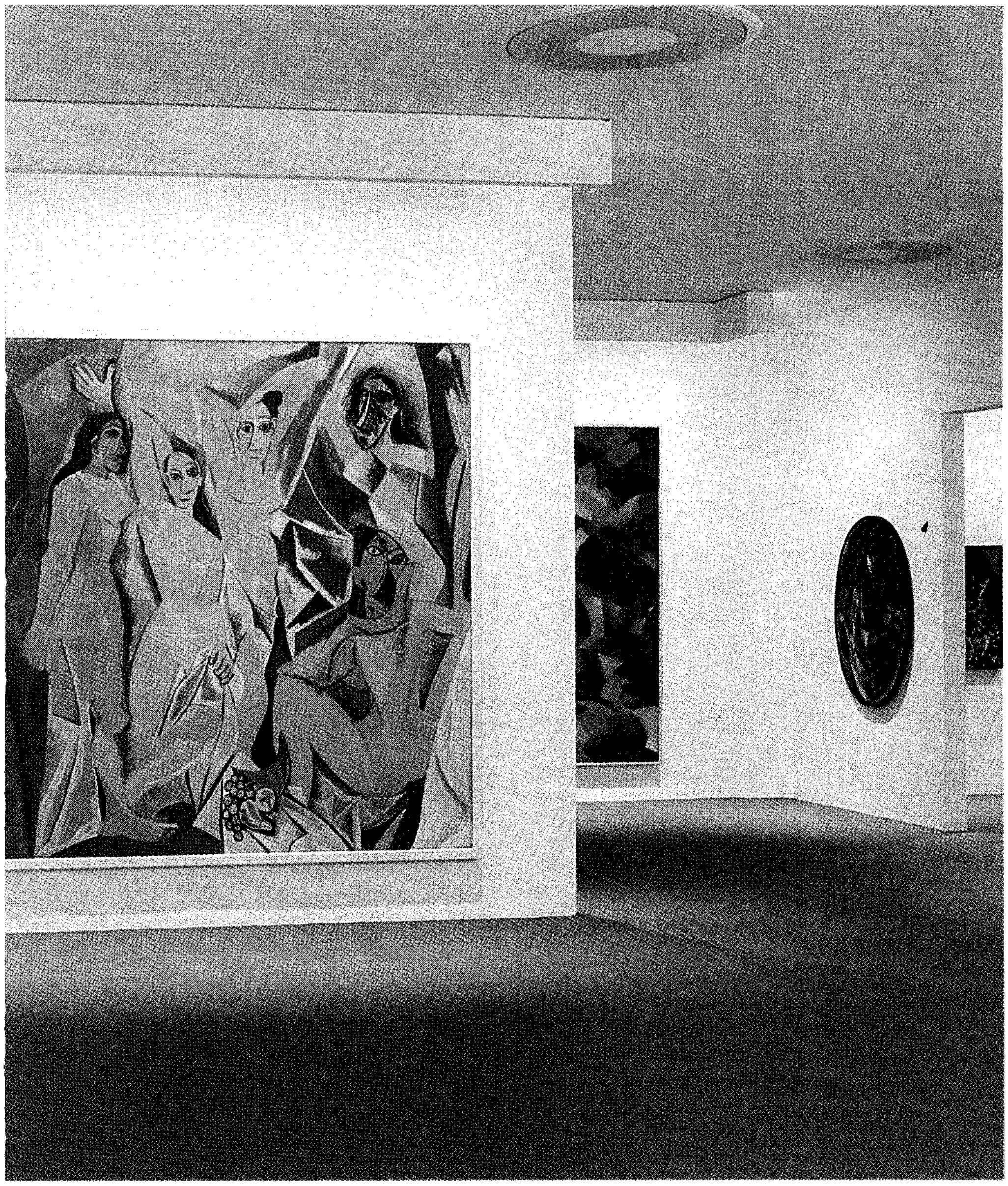
How flexible are the elders? There have been signs of a serious conflict between generations. Younger staff members, it is said, have felt ignored by the curatorial stratosphere. There have been reports of fights over acquisitions and





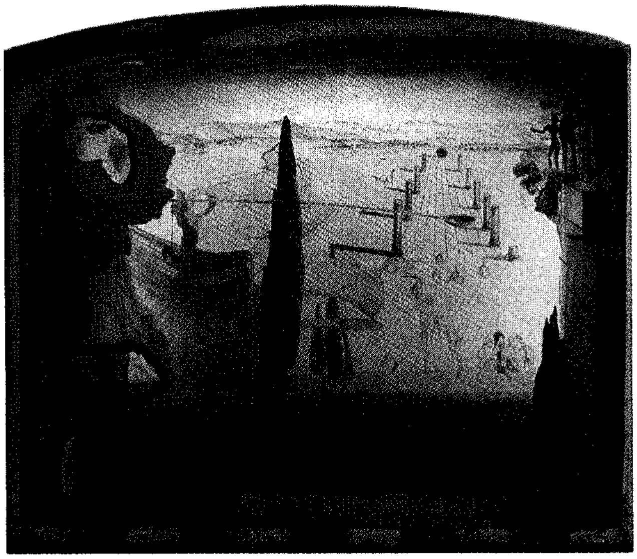
JACKSON POLLOCK
EASTER AND THE TO
(1953)
OIL ON CANVAS;
6' 12¼" X 4'10"

GIFT OF LEE KRASNE
IN MEMORY OF JACK
POLLOCK.



PAST AND FUTURE FAVORITES

DIRECTOR WILLIAM RUBIN CHOSE TO INTERSPERSE WORKS BY PICASSO WITH OTHERS RECENTLY ACQUIRED OR FREED FROM STORAGE. PICASSO'S *BOY LEADING A HORSE* (1906) HANGS NEAR HIS *LES DEMOISELLES D'AVIGNON* (1907). FARTHER ON ARE FRANCIS PICABIA'S *THE SPRING* (1912) AND JACQUES VILLON'S *LITTLE GIRL AT THE PIANO* (1912).



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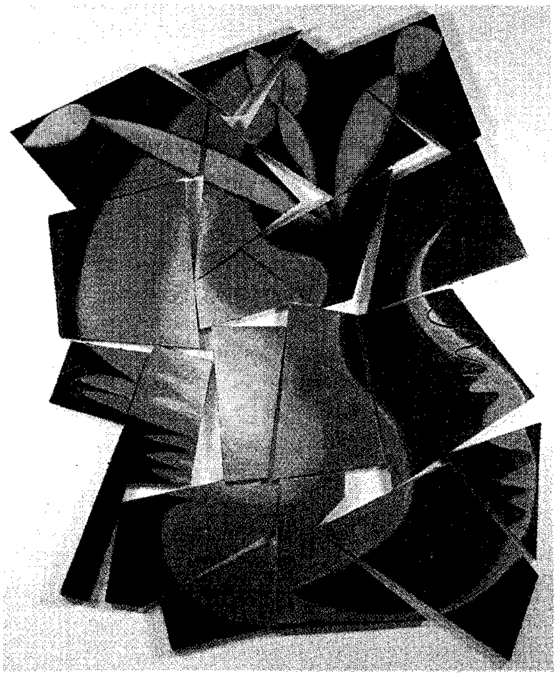
SALVADOR DALI
UNTITLED (PETIT THEATRE) (1934)
WOOD AND GLASS, PAINTED;
12¾" X 16¾" X 12¼"

ELIZABETH MURRAY
***PAINTERS PROGRESS* (1981)**
OIL ON CANVAS; 9'9" X 7'10"



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MOMA UNVEILS IT'S TREASURES

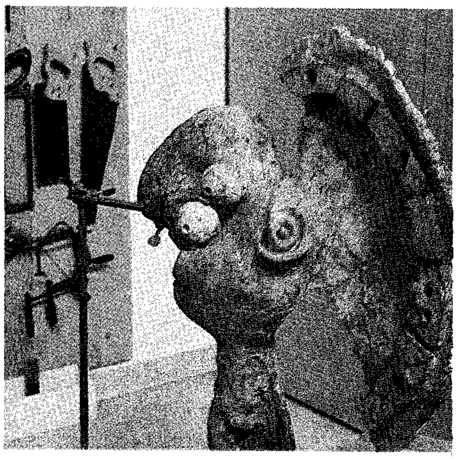
defections from the middle ranks. The exhibitions in paintings and sculpture have included one or two historical thunderstorms—"Cézanne: The Late Work" and "Pablo Picasso: A Retrospective"—but there has been no major contemporary survey since 1970, the year McShine put together "Information," his sweeping introduction to conceptual art.

According to some, Rubin, who assumed control of the department in 1973, took a dim view of most contemporary art since the heyday of Frank Stella. It seemed that McShine had been effectively silenced. Richard Oldenburg defends the long hiatus by saying that there was a "general feeling" within the museum that the eclecticism of the seventies did not lend itself to a big survey show. Whatever the internal dramas, the art world has seen MOMA's silence as a failure of nerve. In a decade greatly in need of intelligent clarification, the museum apparently preferred to present only the fail-safe blockbusters. MOMA appeared all too eager to preserve its dignity by avoiding the same unsettled and unsettling realm where the great works of its collections were originally conceived.

These are serious issues, and for the first time the museum has the space to address them. It may well be that the test of the new MOMA will be the degree of flexibility it allows the younger members of its staff. Now there are no more excuses.

If MOMA's department of painting and sculpture contains the most important collection of modernist art in the world, then William Rubin is by definition the most powerful curator in the field. His exhibitions—especially the 1980 "Picasso," the last major show in the old museum—have frequently had the type of world play that every curator dreams of. But he also has a somewhat less visible and yet more crucial position as director of collections, one of the responsibilities formerly held by MOMA's legendary first director, Alfred Barr Jr. As a result, Rubin has been the dominant force in shaping MOMA's painting and sculpture acquisitions. By his calculation, he is responsible for bringing in two-thirds of the works that will hang in the new Abstract Expressionism galleries.

Rubin is widely regarded as brilliant but irascible: a scholar of impeccable credentials, a defender of the modernist faith, a man whose wrath can be as awesome as his charm, and a symbol of institutional orthodoxy for an entire



SOME NEWLY
DISPLAYED WOR
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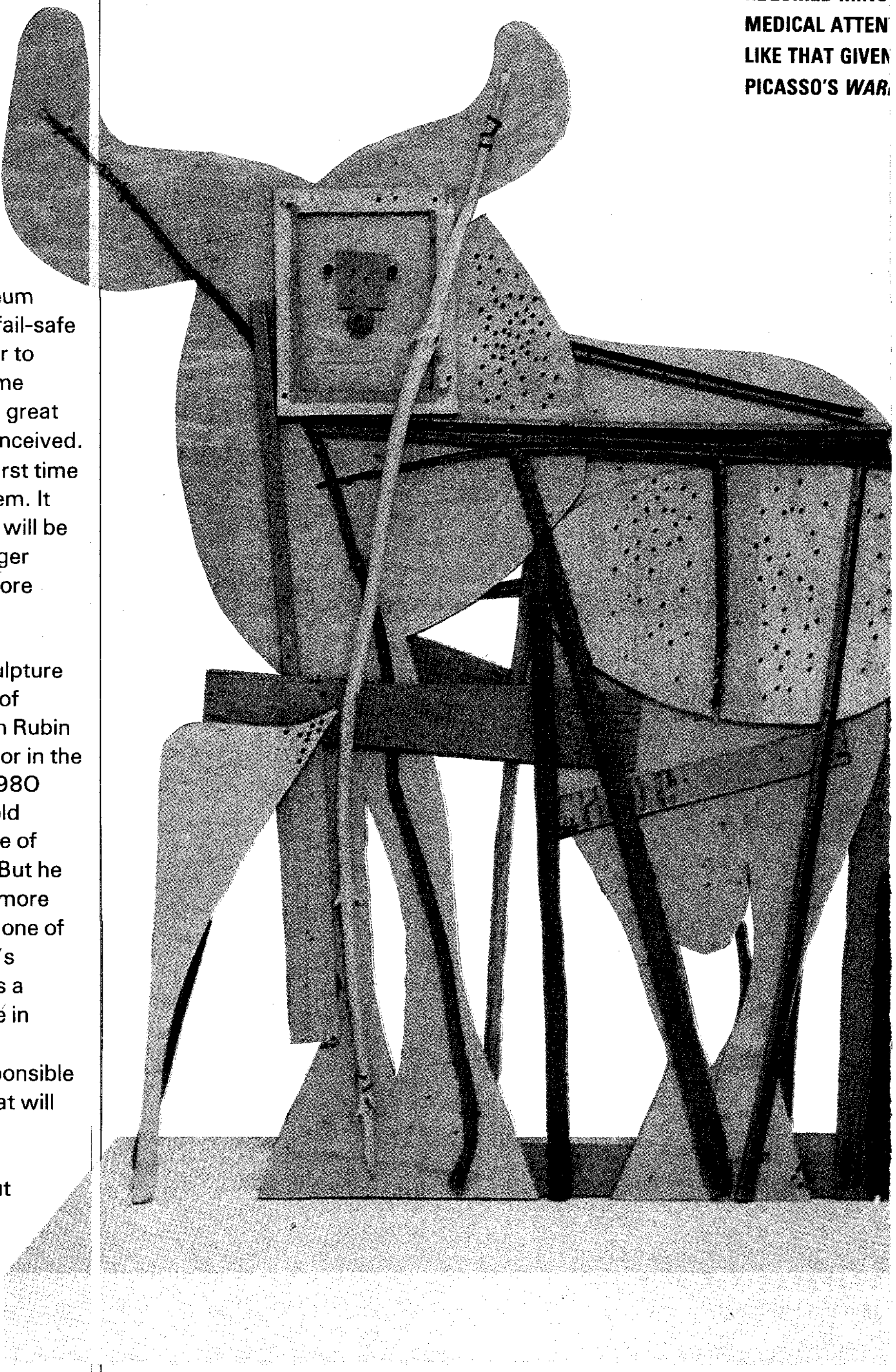
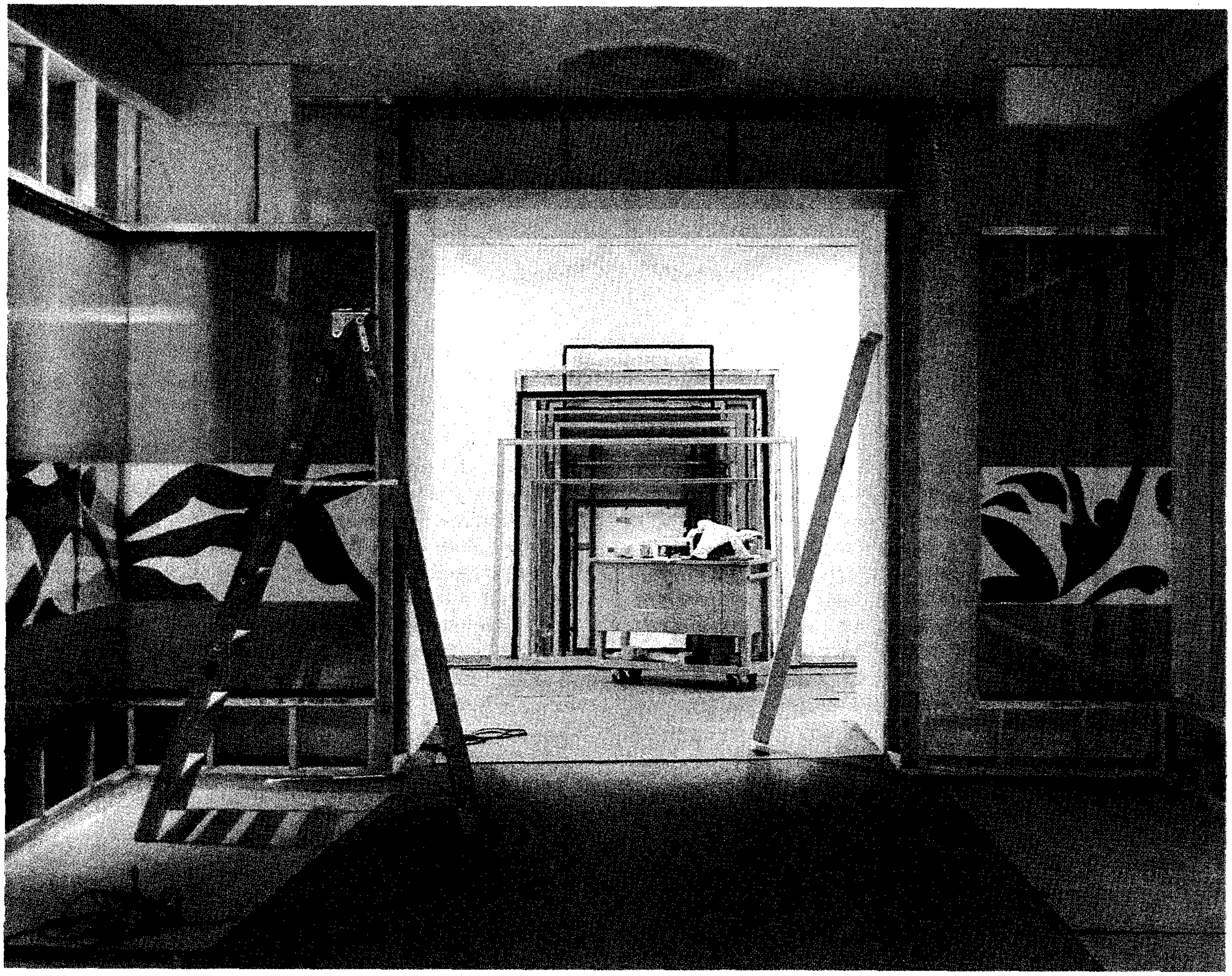




MATISSE'S *THE SWIMMING POOL* (ABOVE) WAS TOUCHED UP BY ANTOINETTE KING, DIRECTOR OF CONSERVATION.

PABLO PICASSO
BULL **(CA. 1958)**
WOOD, TREE BRANCH, NAILS, SCREWS; 46 1/8" X 56 3/4" X 4 1/8"

GIFT OF JACQUELINE PICASSO, IN HONOR OF
THE MUSEUM'S CONTINUOUS COMMITMENT TO
PABLO PICASSO'S ART.

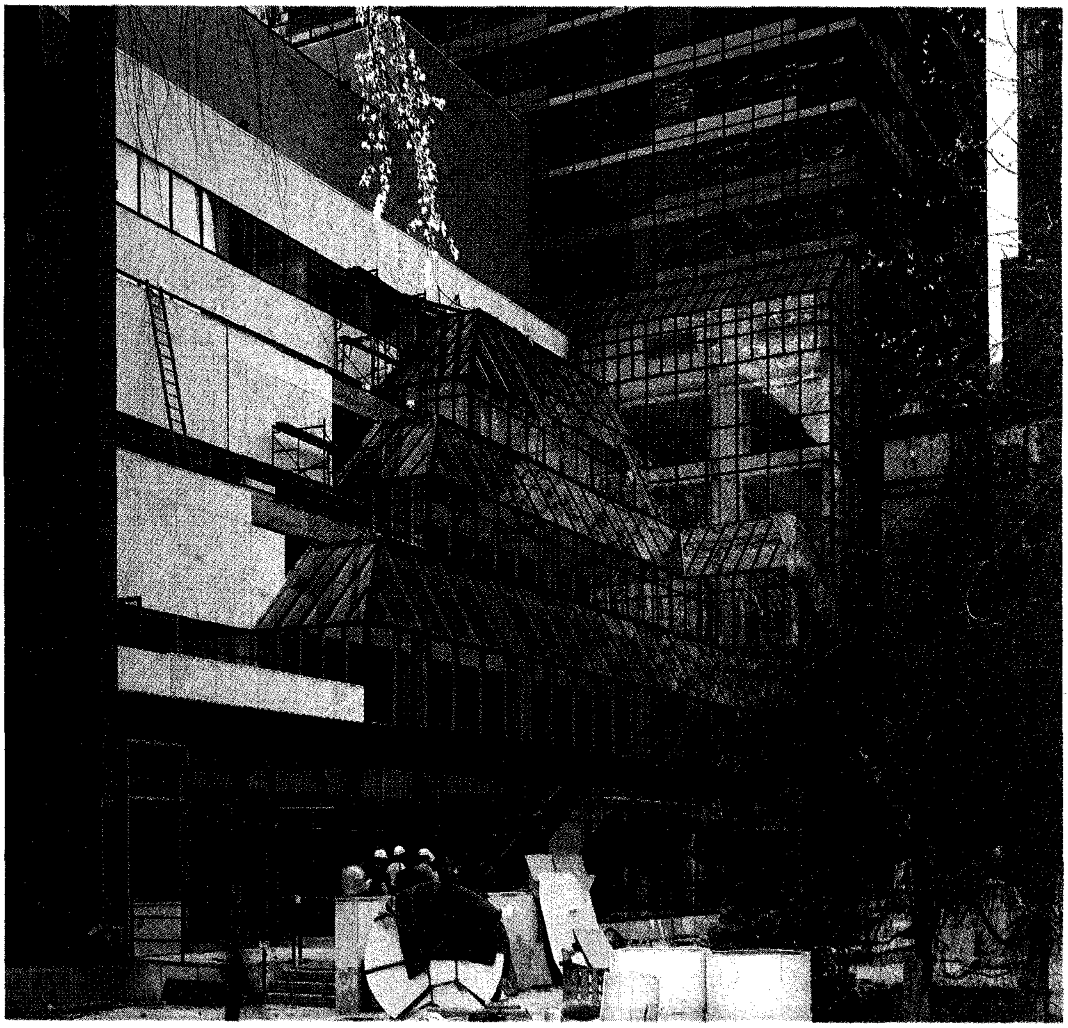
THE HOUSE THAT ART BUILT

BY CARTER WISEMAN

Dangling above the entrance to the Museum of Modern Art's expanded department of architecture and design is an enormous object that seems worlds away from the institution's high aesthetic concerns. It is a Bell-47D1 helicopter (page 45), its bulbous canopy peering like a Cyclopean eye out toward the Garden Hall, its bright-green tail boom pointing back toward the design galleries like the stinger of some monstrous insect. About 3,000 47D1's were built between 1946 and 1973, many for the combat role made famous in *M*A*S*H.* The museum's Bell was pieced together from spare parts used to keep a few of the survivors going in the crop-dusting business.

The man who gave this mundane craft pride of place in a collection that includes works by Le Corbusier, Mies van der Rohe, and Marcel Breuer is Arthur Drexler, 59, director of the department since 1956. And the decision isn't at all as odd as it seems. According to Drexler, the Bell's designer, Arthur Young, had a mystical bent and wanted something that would "allow the human spirit to take wing." The result was almost all window, giving the pilot an illusion of unencumbered flight. Drexler finds in that inspiration, and in the classic machine to which it led, "something peculiarly compelling for the twentieth century."

And that is his job. Since its founding, under Philip John-

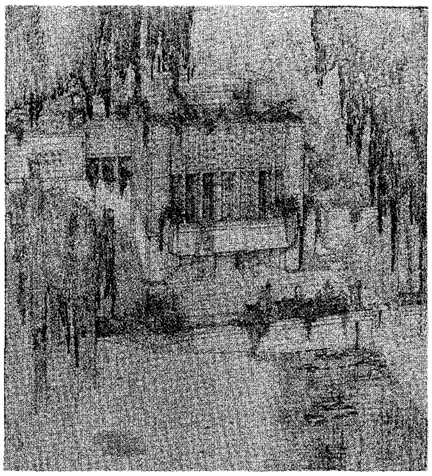


ARCHITECT CESAR PELLI HAS JOINED HIS MULTICOLORED CONDOMINIUM TOWER TO MOMA'S ORIGINAL BUILDING BY MEANS OF THE GLASSED-IN GARDEN HALL, WHICH HOUSES A BANK OF ESCALATORS.

son, in 1932, MOMA's department of architecture and design has remained unique. Its first show, "Modern Architecture: International Exhibition," helped create the Modern Movement in the United States; 43 years later, Drexler's "The Architecture of the Ecole des Beaux-Arts" did much to fuel postmodernism. Now with a gallery almost four times the size of its old space, in a building that is itself a major architectural statement, the department faces an opportunity of delectable proportions: It can either refine its vision of where architecture has come in this century or it can help define where it is going. The director insists it can do both. "I am," he says, "master of my domain."

That domain now includes enough display space to rotate nearly 400 objects. Among them are a prayer bench by Antonio Gaudí, the famous Barcelona chair by Mies, and a duplicate of the hockey mask worn by Boston Bruins star Giles Gilbert. In one section, an enormous sketch by Le Corbusier from 1935 for Utopian housing in Algeria faces a spiritual cousin, a 1981 drawing by SITE's James Wines showing suburban cottages packed neatly into the frame of a contemporary high rise.

The focus of the new space is the Philip Johnson Gallery, designed by Drexler himself and dedicated to his predecessor as director. Centered on a tiled open area, the room has banquettes on which visitors can sit and contemplate models and drawings to the accompaniment of water burbling from a pair of fountains. The most striking of the models, for Frank Lloyd Wright's Fallingwater house, is a work of sculpture in itself. Among the best of the drawings is another Wright work, from 1923, a delicate rendering of his Millard House. Drexler bought it in 1981 but until now has had no place to display it.



FRANK LLOYD WRIGHT, MILLARD HOUSE (1923) GIFT OF MR. AND MRS. WALTER HOCHSCHILD.

drexler's involvement in the shape of the new MOMA goes well beyond his own gallery. From the earliest days of the planning for the museum's expansion he was a key adviser. The process was a complicated one, and the battle over whether to allow a cultural institution to build a mid-block tower when such buildings had been restricted to the avenues was just the beginning. Matters of planning policy aside, the most difficult job was selecting an architect, particularly because many of the fundamental decisions on the design had already been made. "Some of the trustees had trouble thinking of MOMA as anything but a private club," says Drexler. "It is a strength, but also a weakness. The architect had to be sympathetic to the problem."

The man chosen for the job was Cesar Pelli. It was a happy choice—for the museum and for the city. Early in the design discussions, some trustees proposed eliminating both the original 1939 façade, by Philip Goodwin and Edward Durell Stone, and the 1964 addition, immediately to the east, by Philip Johnson. "They felt a single institution should have a single image," recalls Pelli. He opposed the idea. "The Stone building is a critical statement of what architecture meant for the 1930s," he says. "It is a modern icon, more important than many of the paintings inside."

Pelli, working with Gruen Associates, decided to maintain both façades but punch through the spaces behind them to his own new West Wing and the tower. On the garden side, the tower is fused to the older structures by the glittering mass of the Garden Hall, a four-story glass enclosure that creates a delightfully airy sense of interpenetration between the galleries and the sculpture court. From the terrace of the museum restaurants, at the east end of the garden, the mix is thickened by the Gothic north wall of St. Thomas Church. Yet even that fragment seems to have a place. "I like those conditions in cities that are not so clean, that reflect urban growth over time," says Pelli. It is a tribute to the Modern's evolution that the shock of yesterday's new can live with a respect for today's old.

That sense of architectural respect informs the tower as well. No amount of camouflage could dematerialize a 52-story building, but to minimize its bulk, Pelli draped the tower in a mosaic skin of glass panels that range from white to various shades of gray and blue. The colors are arranged to articulate the different functions of the building (the upper stories are condominiums) and to present the illusion of changing texture under varying light. If, as Arthur Drexler says, the mix of colors "is not as rich as we had hoped," he concedes that the museum must share responsibility: "We felt Pelli's original colors would be too lively, and that they had to be toned down." Yet the effect is remarkably serene. "This is not 1938," says Drexler. "We wouldn't have allowed a blockbuster."

New York should be thankful for that. But the admirable restraint embodied in the new building's exterior may prove hazardous for the future of Drexler's department. Wonderful as the objects now in the new galleries are, they represent a honing of modernism. The more recent drawings—by James Stirling, Michael Graves, and John Hejduk—have all been certified acceptable by the architectural community. And perhaps that is as far as a museum should go in its re-debut. "Decades like the 1920s come along only every couple of hundred years," explains Drexler. But will we see modern, as well as modernist, architecture in the galleries?

The director says he is planning a major exhibition on the subject, but will not divulge the contents. The rest of the schedule runs to Alvar Aalto, Mies, and Le Corbusier. Meanwhile, a growing number of smaller institutions—the Architectural League and the Max Protetch Gallery among them—are vigorously searching for the form givers of the future. Which suits Drexler. For MOMA, he says, such groups mean "less pressure on us to do reportage, allowing us to make the careful judgment on what is important."

Those judgments take sharp vision. To help keep his that way, Drexler has designed the labels in his new domain so that they can be read with ease through bifocals.

MOMA UNVEILS IT'S TREASURES

younger generation. His doctoral dissertation at Columbia in the 1950s pursued the question of "whether there can be a modern sacred art," and it's not difficult to see a sacramental view of modernism at work in the museum's collections. "The permanent collection has meant far more to me than any temporary show I could do," Rubin says. "People growing up today depend for their view of modern art on what Alfred and I—among others—put here." For a man who once wanted to be an opera conductor, redeploying those collections onto MOMA's new walls must be the high point of his career, and the fulfillment of his dreams for the museum. Now the products of Rubin's nearly twenty years of patient huntsmanship have at last been assembled. And the result is thrilling beyond expectation. Rubin says he intended to create "art history without words," and he has done it with unexpectedly fresh juxtapositions that restore the joy and mystery to artworks that had begun to seem dusty from overexposure.

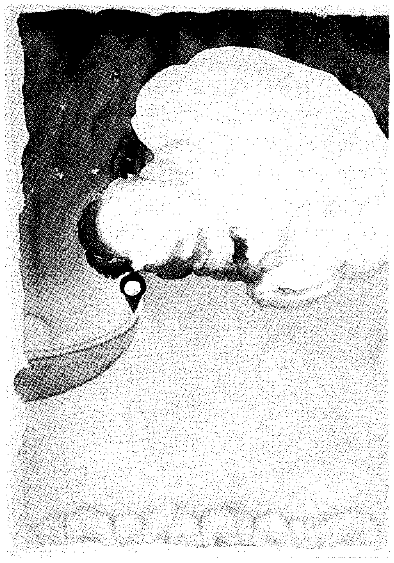
Rubin has not altered the familiar route through the century: MOMA is still the central channel of the modernist mainstream, and probably always should be. But now there are strong crosscurrents and curious eddies. Works are hung next to each other because a superb eye has found resonances that sometimes defy a strict chronology or a standard reading. For instance, Rubin feels that Rousseau is not really a "primitive" painter, so he has hung *The Sleeping Gypsy* in a room next to works by Gauguin and other Post-Impressionists to suggest the taste for the exotic and poetic that ran through *fin de siècle* Paris.

Because Rubin positioned even the walls on which the paintings hang, rooms now often have a dramatic architectural ebb and flow. You can turn a corner and have your breath taken away by a sudden change in the sight lines. The director's gift for high drama is especially useful in the case of Picasso. There is a lot of Picasso spread all the way through the second and third floors. One reason is Rubin's special fondness for the artist, who was a personal friend. Among Rubin's latest acquisitions is the extraordinary *Bull,* from 1958, which has been installed in the Garden Hall. A superbly effortless slapstick collage of cut-plywood shapes, the *Bull* was unknown until Rubin saw it in the part of the artist's estate that went to his widow, Jacqueline. Rubin asked for the *Bull,* and got it.

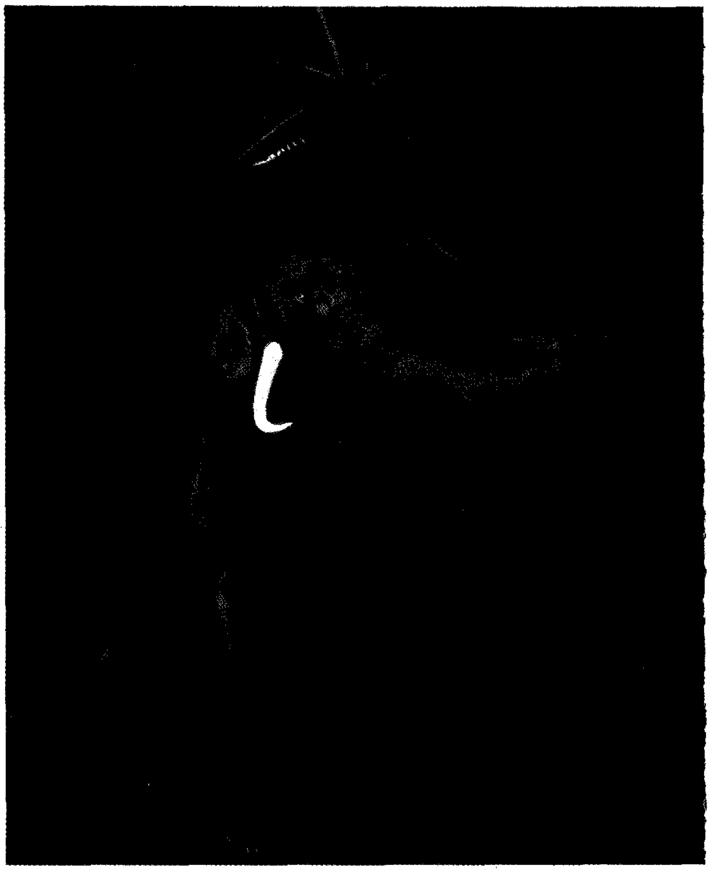
But another reason for the many Picassos is that Rubin believes an artist's influence can extend over years, then trail off, and suddenly reassert itself. And since Picasso's influence was

DEPARTMENTS

ALL OF MOMA'S MAJOR DEPARTMENTS HAVE GAINED INCREASED SPACE IN THE EXPANDED BUILDING. IN THE CASE OF ARCHITECTURE AND DESIGN, THE GAIN WAS BIG ENOUGH TO ACCOMMODATE A HELICOPTER.

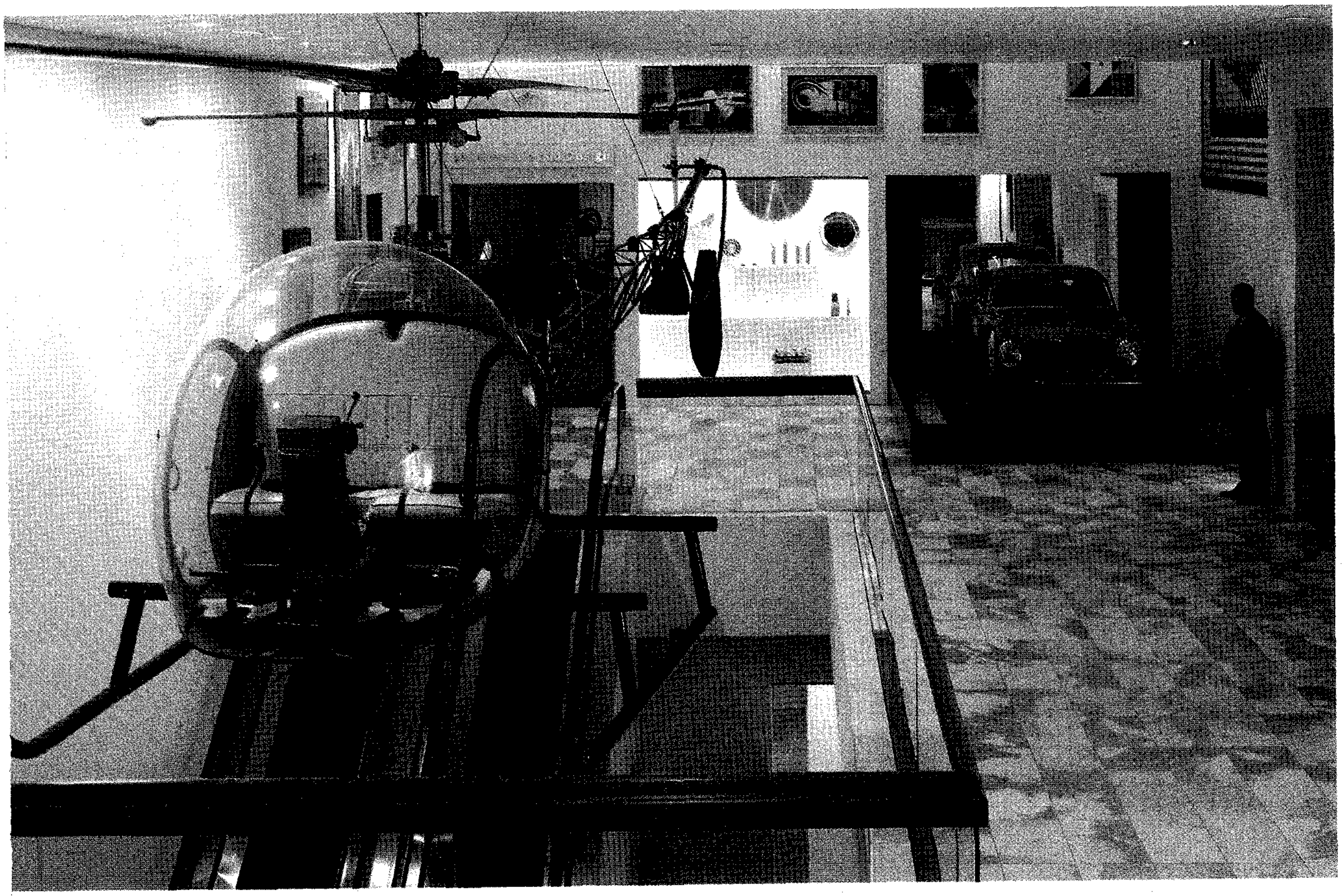


GEORGIA O'KEE
TRAIN AT NIGHT IN THE DESERT (19
WATERCOLOR WITH TOUCH
OF PENCIL; 12" X



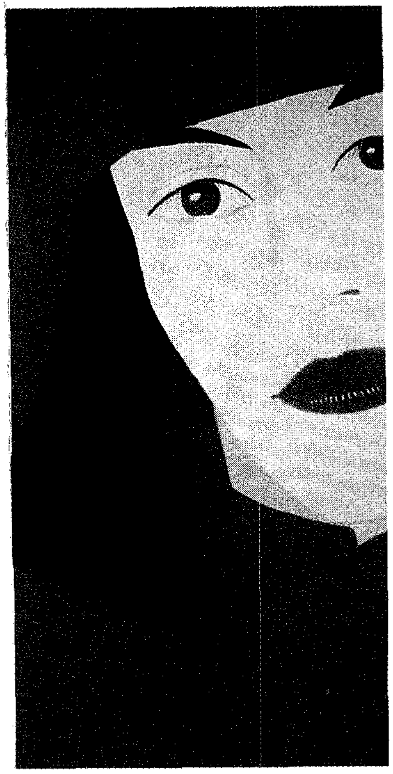
WILLIAM WEGM
ELEPHANT II (19
POLAROID POLACOLOR PRINT; 24" X

GIFT OF IRWIN SCHLO



ARTHUR YOUNG
BELL-47D1 HELICOPTER (1945)

ALEX KATZ
RED COAT **(1983)**
SILK-SCREEN PRINT ON
STONEHENGE PAPER; 58" X 29"



MICHAELANGELO ANTONIONI
THE RED DESERT **(1964)**

A Heritage of
WINE & FOOD

The Harvest

At our family winery, we have, for three generations, created wines to complement food. It is a heritage that extends far beyond our eighty years in California, to the small village of Farneta in Northern Italy.

During the 1983 havest, I joined the families of Farneta in the vineyards where my grandfather, Samuele Sebastiani, learned the ancient art of tending noble vines. The wines of these family vineyards are paired with local foods and served proudly throughout the region.

Our own family vineyards in California have seen many changes since my grandfather's day, but with each improvement in the vineyards and in our wines, our original vision remains intact, "Wine and food and family and friends are the classic ingredients of a gracious dinner table." It is our respect for this tradition that will always direct the Sebastiani Vineyards style of winemaking.

Our 1982 Proprietor's Reserve Chardonnay is made entirely from grapes grown in the rich, red soil of the Sonoma Valley. Aged in French Nevers oak barrels, the wine is full-bodied and richly textured, with ripe Chardonnay flavors. It is a wine to thoroughly enjoy with food.

My wife Vicki has created an exciting match for this wine with *Frutti Di Mare al Spiedino.* This dish married the flavors of prawns and scallops with parsley, watercress and seasoned bread crumbs. If you would like one of Vicki's complete menus inspired by our visit to Italy, please write to the address below for your free *"Italian Harvest Menu."*

Discover Sebastiani Vineyards, a family winery in the Sonoma Valley.

Sam J. Sebastiani

Above: A family affair, the 1983 Farneta harvest was a glimpse of his own heritage for Sam Sebastiani, above right in blue shirt.

THE RESULT OF
IN THE VINEYARDS
THIS WINE REPRESENTS
TO EXCELLENCE
SPECIAL CARE
AND AT THE WINERY
MY FIRM DEDICATION
IN WINEMAKING
PROPRIETOR'S RESERVE
VINEYARDS ESTABLISHED 1825
Sebastiani
1982
SONOMA VALLEY
CHARDONNAY
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SONOMA, CALIFORNIA ALC. 13.1% BY VOL.
BONDED WINERY #76

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MOMA

UNVEILS IT'S TREASURES

so diverse, Rubin has tried to diversify the Cubist rooms. *Les Demoiselles d' Avignon* presides in great dignity over early Cubism. But because Rubin feels that Picasso's pioneering picture was not the dominant influence on the development of Analytic Cubism, he has grouped the Analytic works on one wall and has given the playful, sentimental Cubist collages their own wall across the gallery. The *Demoiselles,* then, is like a great boulder in the stream, deflecting the current two ways.

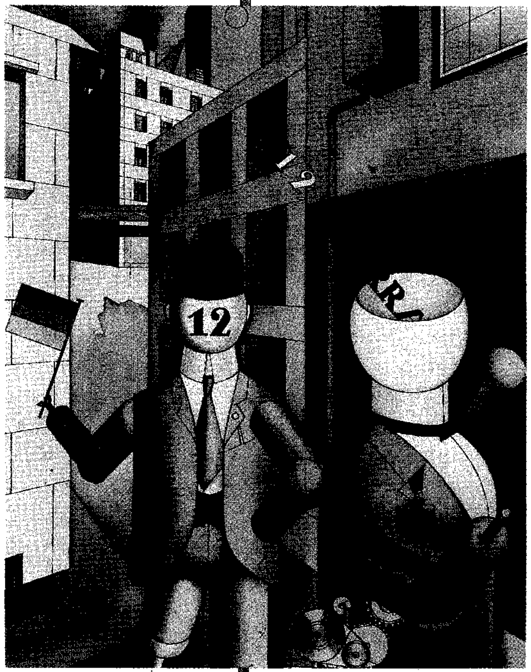
The second floor is full of such pockets of unexpected excellence. The Futurists, now in a room to themselves, come to look wonderfully effusive. (Rubin says of them that "underneath the rhetoric there is Italian baroque.") Turn the corner and you're in the midst of a mini-retrospective of Mondrians, a room of such overwhelming classical eloquence that the painter's reputation finally seems justified.

But the emotional high point of the second floor is the Matisse collection. Indeed, Matisse emerges as one of the century's two giants, sharing laurels with Picasso. Rubin has carefully planned the viewer's response, but he has not had to force it. Matisse's *The Dance,* which presides at the center, is one of the most moving pictures ever painted. But like all great works, it needs a context. Now that the context has been supplied, the picture needs no further defense. You might say that a curator's brilliance can be measured by the ability to reveal the obvious. The new galleries on MOMA's second floor contain mostly old works, but now the obvious things are being said about them, brilliantly.

When you leave the second floor, you leave familiar territory. Visitors to the old building had good cause to wonder why the twentieth century seemed to halt so abruptly at Pollock's *Number 1, 1948.* Now there is nearly a whole floor to tell the rest of the story. And roughly half of the third floor will be filled with the largest and most comprehensive presentation of Abstract Expressionism in this country, if not the world.

Rubin has been acquiring the American masters since 1966. On the third floor he has described the flow of the modernist impulse from Europe to the United States. One steps off the escalator and walks straight toward a curious painting: an abstract landscape by the American Augustus Vincent Tack, placed at the head of a room newly devoted to the early American modernists. (The fact that the Americans open the third-floor galleries is a fascinating measure of their newly rehabilitated stature.) Tack may be a bit too thoroughly rehabilitated—his genius seems more ideological than real—but Rubin is fond of this gold-rimmed painting for the way it appears to unite the gold-flecked romanticism of Whistler's nocturnes and Clyfford Still's elegiac homages to a sublime American landscape tradition. It's a lineage, he notes, that "walks right around" Cubism.

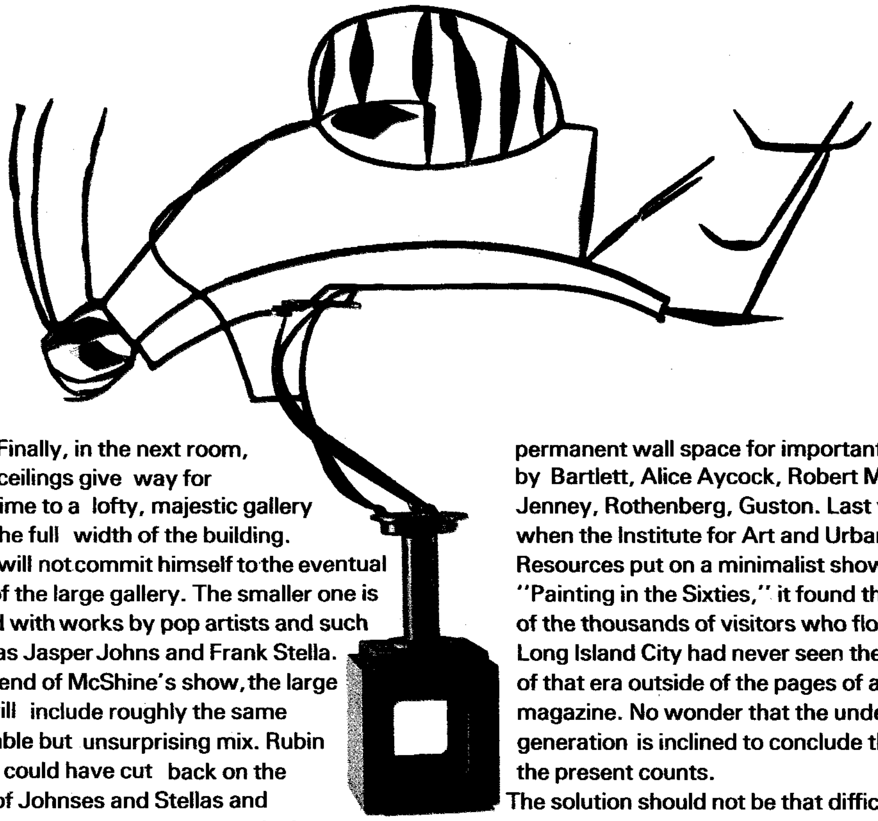
That impulse toward the sublime comes to stunning fulfillment in the Abstract Expressionism galleries. The emotional power of American painting has never been more in evidence. There are ten Pollocks here, five Rothkos, and three Ad Reinhardts. They include Rothko's fluid early *Slow Swirl by the Edge of the Sea* and Pollock's pink-and-gray *Easter and the Totem,* neither of which has been shown before. The best Barnett Newman in memory displays its calm and open disposition near Pollock's rhythmic masterpiece, the big drip painting *One.* The Pollock's graceful lines are picked up by David Smith's openwork sculpture, *Australia,* and the painting's soak-stain technique is dramatized by the proximity of one of Morris Louis's majestic stained "Veil" paintings.



GEORGE GROSZ
REPUBLICAN AUTOMATONS **(1920)**
WATERCOLOR; 23⅝" X 18⅝"

In case the circle seems too neat and the connections too tightly drawn, remember that Rubin intends to assemble the first definitive history of Abstract Expressionism on these walls. That's an ambitious task, but the Modern has always reserved the right to preempt (and even create) the textbooks. The Modern, furthermore, is the only museum in the world in which this story can be fully told, because only the Modern can supply the context. Now that we have it, we know what we've missed.

The new MOMA may have come to terms with the 1950s, but one could still argue that the following two decades are not being well served. Aside from McShine's exhibition, the only direct expression of MOMA's concern for the present is the two contemporary galleries at the very end of the painting and sculpture galleries. The two spaces are schizophrenic: First comes a narrow, low-ceilinged room that somehow must manage to do justice to the crowded



DAVID SMITH
AUSTRALIA **(1951)**
PAINTED STEEL;
6' 7½" X 8' 11⅞" X 1' 4
AT BASE, 14" X 14"

GIFT OF WILLIAM RU

1960s. Finally, in the next room, the low ceilings give way for the first time to a lofty, majestic gallery running the full width of the building.

Rubin will not commit himself to the eventual content of the large gallery. The smaller one is now filled with works by pop artists and such painters as Jasper Johns and Frank Stella. Until the end of McShine's show, the large gallery will include roughly the same unassailable but unsurprising mix. Rubin notes, "I could have cut back on the number of Johnses and Stellas and included more contemporary people, but my feeling was that with so many works from 1975 across the hall [in McShine's survey] I should show the sixties and seventies in depth."

He may have been right. But a tour through this gallery in early April while it was cluttered with a richer mix of works being stored there temporarily was a surprisingly exhilarating experience. Stacked every which way around the walls was art you never thought you'd see in the museum's permanent spaces. Two art handlers walked by pushing a bin loaded with paintings by Jennifer Bartlett, Neil Jenney, Richard Bosman, A. R. Penck, and Sandro Chia. *Tomb,* Philip Guston's late meditation on death, leaned against a forceful abstraction by Elizabeth Murray. Many of these brash (and often brilliant) newcomers arrived in the museum through McShine's acquisitions. But will they ever be seen again?

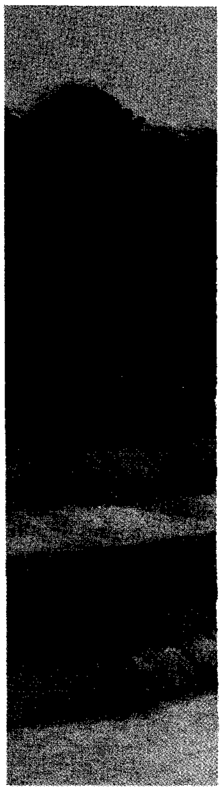
Rubin insists that works will rotate through the contemporary galleries four times a year. He holds out hope that his position is not as inflexible as his image, but he also insists that "the exhibition program is where you sort things out. That's where we're going to have to be judged in contemporary." And he promises more large contemporary exhibitions, for which he expects the museum to reserve time "down the pike."

Still, some confusion lingers within the museum over the attitude it should take toward the art (and design, photography, architecture, and film) of the past two decades. "It's a problematic period right now," says Rubin. But then, so is every period, the 1920s no less than the 1980s, the 1940s no less than the 1960s. The modernist mainstream is now many smaller rivulets, but its force has not diminished. The permanent-collection halls should be doing for the sixties and seventies what Rubin has done for the fifties. Nowhere in New York is there permanent wall space for important works by Bartlett, Alice Aycock, Robert Mangold, Jenney, Rothenberg, Guston. Last year, when the Institute for Art and Urban Resources put on a minimalist show, "Painting in the Sixties," it found that most of the thousands of visitors who flocked to Long Island City had never seen the work of that era outside of the pages of a magazine. No wonder that the under-40 generation is inclined to conclude that only the present counts.

The solution should not be that difficult. Both the drawings department and the department of prints and illustrated books have done superlative contemporary exhibitions on a small but influential scale. In drawings, especially, Elderfield and curator Bernice Rose have each put together absolutely first-rate exhibitions under the "New Works on Paper" rubric.

Physically and spiritually, then, MOMA appears to be in peak condition to face this next important phase of its life. We should not forget, however, that our own expectations for the museum have also evolved since 1929. The very boom that MOMA's pioneering helped create has split the attention of the art world: There are now several hundred galleries, two dozen alternative spaces, and a dozen New York museums to add to the din. Even the Metropolitan has begun to build a wing for twentieth-century art. William Lieberman, former director of MOMA's department of painting and sculpture and the founder of MOMA's department of drawings, will oversee it. And his history of the century seems sure to be far more surprising than MOMA's.

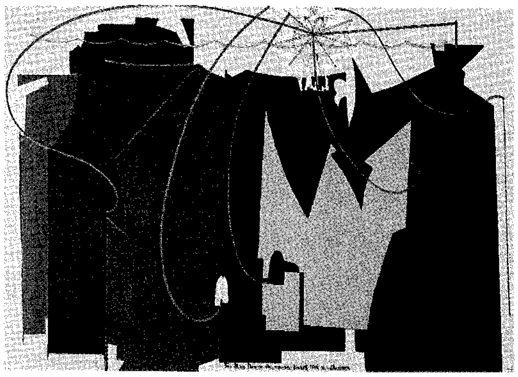
Nevertheless, there is a vital role to be played in giving the current scene substance and direction. Where is MOMA heading? Even if the answer is not yet clear, the direction is promising. If MOMA didn't matter so much—if so many of us didn't feel so curiously partisan about this museum and its contents—then the latest expansion would just be another molting process for yet another ambitious American art museum. But the Modern is not quite like any other museum, here or elsewhere. By now it's less a mother, maybe, than a grandmother of modern culture. And no matter what quarrels we have with our elders, we would like to feel it's all a family matter. ■



THE CLASSICS

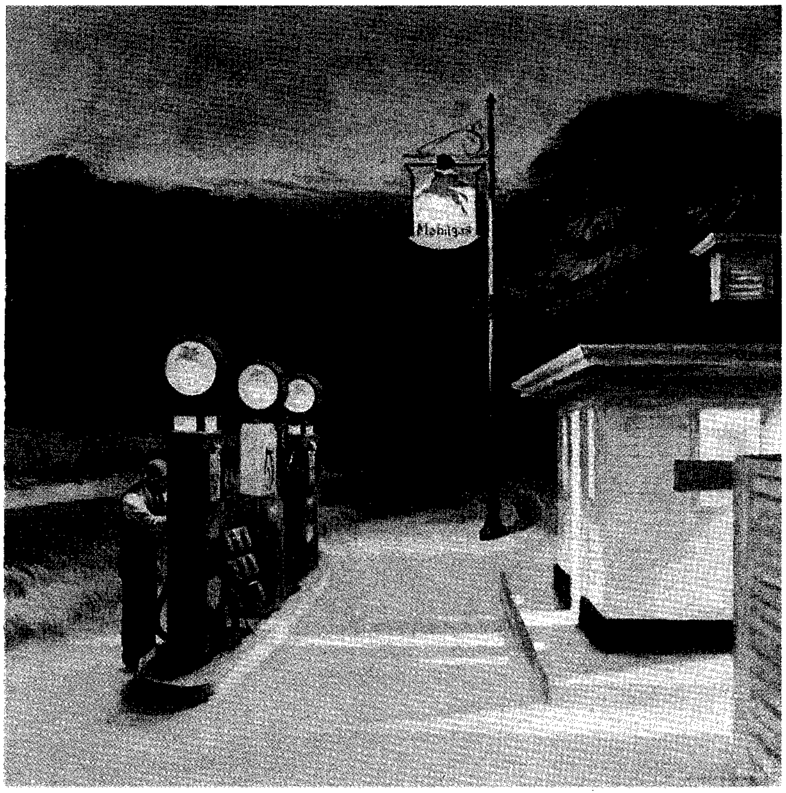
WHILE THERE IS PROVOCATIVE TALK OF GIVING MORE ATTENTION TO CONTEMPORARY ART, A FUNDAMENTAL COMMITMENT OF THE MUSEUM LEADERSHIP REMAINS REFINING THE PERMANENT COLLECTION OF THE SIGNAL WORKS OF MODERNISM.

FRANCIS PIC
M'AMENEZ-Y **(1919**
OIL ON CARDBO
50¾" X

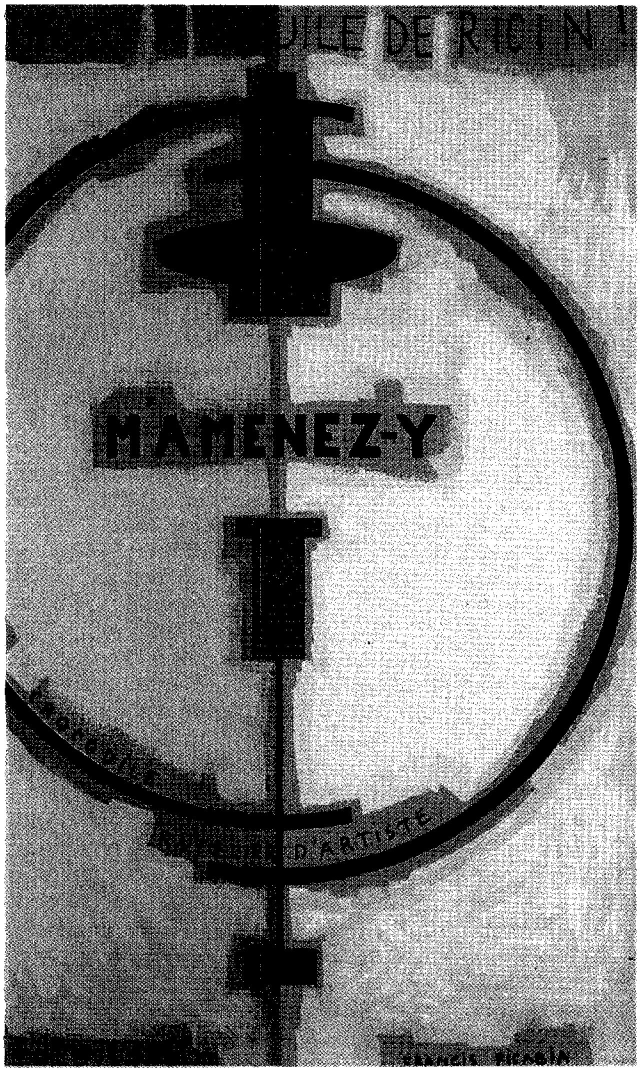


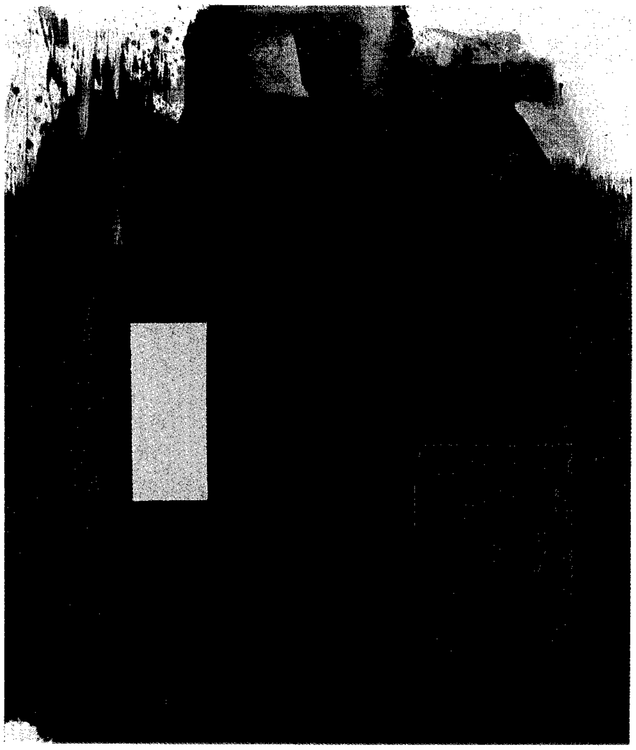
MAN RAY
THE ROPE DANCER ACCOMPANIES HERSELF WITH HER SHADOWS (1916)
OIL ON CANVAS; 4' 4" X 6' 1 3/8"

GIFT OF G. DAVID THOMPSON.



EDWARD HOPPER
GAS (1940)
OIL ON CANVAS; 26 1/4" X 40 1/4"


ILE DE RICIN !
M'AMENEZ-Y
D'ARTISTE
FRANCIS PICABIA



HANS HOFMANN
MEMORIA IN AETERNUM (1962)
OIL ON CANVAS; 7' X 6' 1/8"

GIFT OF THE ARTIST.

THE DEVIL IN JOHN MALKOVICH

BY JENNIFER ALLEN

SOME YEARS AGO, JOHN MALKOVICH drove a school bus for the Solomon Schechter Day School, in Chicago. This job was one of many Malkovich held to support himself as an actor with Chicago's Steppenwolf Theatre Company, and he loved it. He loved it because he started every day by teasing the children—"Let's talk about Nietzsche," he would say as they trotted onto the bus—and watching them eyeball him suspiciously, or by telling his young charges that they were going to do what he called "geek and nurd polls." Each child was supposed to announce whether he or she felt like a geek or a nurd that day. This game, it seems, was guaranteed to drive the children crazy. "They would all stand in the back of the bus shaking their little fists at me, their little faces all pinched up, and yell, 'Hasn't it gotten through to you why no one sits in the front of the bus? *You're* weird, *you're* weird! *You're* the freak!' "

As he tells this story, John Malkovich's face is lit with pleasure, as if he were recounting how the children brought him homemade gifts each morning. Of course John loved that job, says his friend Gary Sinise, who directed and starred opposite Malkovich in the Chicago and Off Broadway productions of Sam Shepard's *True West*. The children were people "he could relate to on his own level." John, says Steppenwolf actor Tom Irwin, "is really attracted to juvenile behavior."

If the story is about juvenile behavior, it is also about being a freak—and Malkovich has become the hottest actor in New York playing characters who embody both.

In the current Broadway revival of *Death of a Salesman*, Malkovich is Willy Loman's overgrown son Biff, a drifter and malcontent. Malkovich's performance is a departure from previous Biffs, who have tended to be, as author Arthur Miller says, "more overtly complaining." For much of the play, Malkovich is muted, gentle-spoken, locked in a kind of depressed paralysis. The performance builds slowly but beautifully until the final, harrowing confrontation with Willy and their heartbreaking embrace. The embrace and Willy's words that follow—"He likes me!"—are among the most memorable moments in American drama. Sobbing, slumped at Willy's knees, burying his head in his father's neck, Malkovich's Biff makes the moment excruciatingly private and poignant.

Also in contrast to other Biffs, there is little of the former jock in Malkovich's misfit; he almost shuffles about (in fact, the loose-limbed, slightly pigeon-toed, sinewy walk is the way Malkovich moves offstage as well), head bowed, as if trying to make himself smaller. Some reviewers seemed confounded by aspects of the performance—one complained that the actor was "almost fey," and Brendan Gill felt Malkovich had "a rather zombielike manner"—but most of the reviews were rapturous, with comparisons to De Niro, Brando, Dean, Duvall.

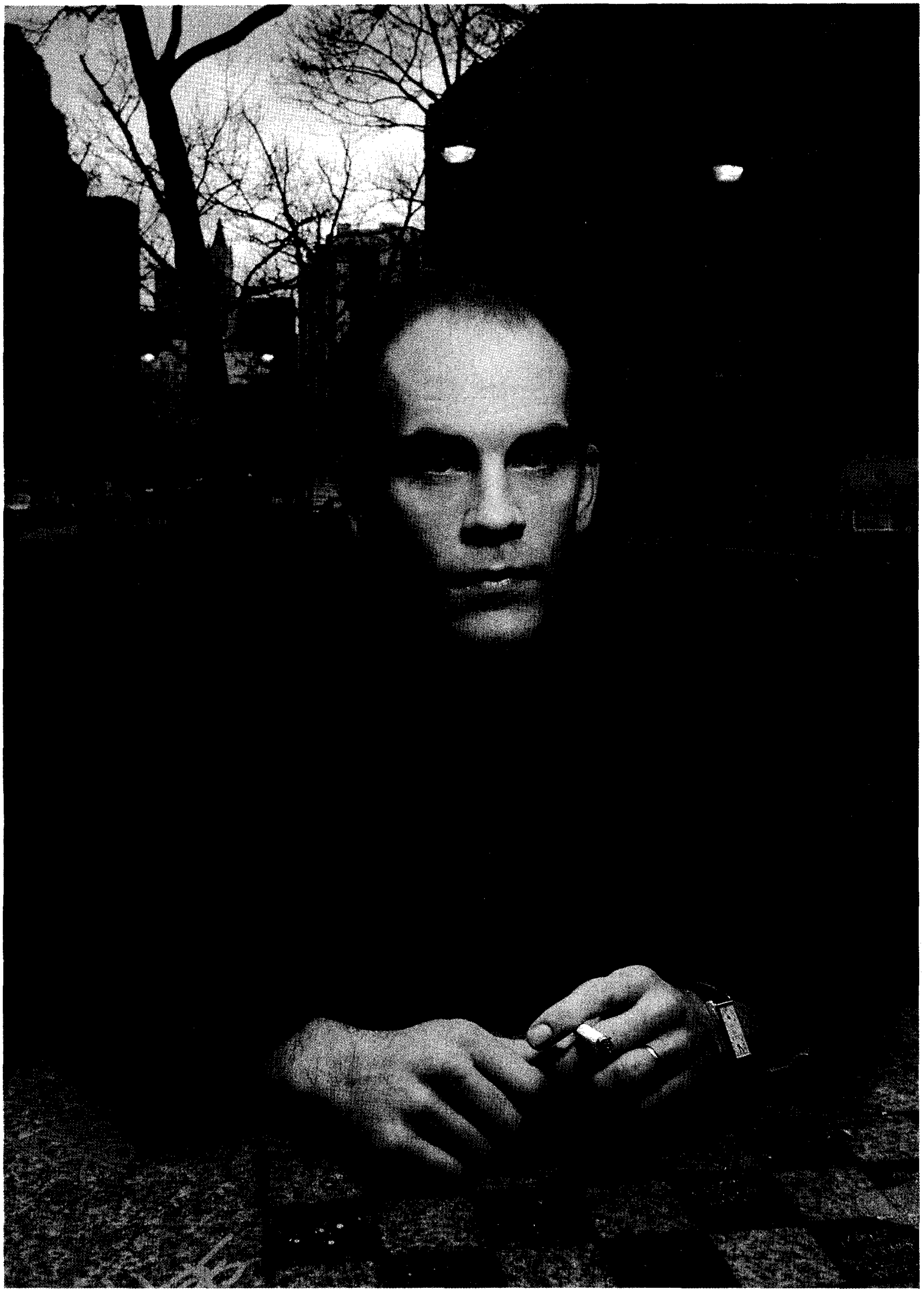
It was Duvall, in fact, who saw Malkovich in *True West*, Off Broadway last year, and recommended him to Dustin Hoffman for the part in *Salesman*. As Lee in *True West*, he played a scuzzy desert drifter who arrives in Los Angeles and torments his screenwriter brother, Austin. Malkovich played the part as a grotesquely overgrown, bloated brat, a giant id gone slobbily berserk: picking his nose, scratching at his groin, smashing a typewriter with a golf club, demolishing the contents of a set of kitchen cupboards, showering his brother with pokes and jabs and nyah-nyah-level taunts, bullying him until he agrees to help Lee write *his* screenplay, a trite melodramatic Western featuring, as Austin puts it, "grown men acting like little boys." Malkovich's portrayal was hilarious and hair-raising and a bit perverse, played, from the start, at an extravagant, no-holds-barred pitch, a two-hour temper tantrum that seemed a challenge to every acting student's understanding of subtle characterization.

Gary Sinise says he directed Malkovich "to find the dumbest side of himself, the place where his brain just stops," to play the part over the top and then some. "John is such an oddball," says Sinise, "that he can get away with things that other actors can't." The critics agreed: Malkovich won several awards, including an Obie; Mel Gussow compared him to Jack Nicholson and called his performance an "acting hole-in-one."

"As an actor, John is the person Kubrick did in *A Clockwork Orange*," says Second City owner Bernie Sahlins,

A portrait of the actor: *"It wasn't really until I tapped into the show-off side of myself that I improved."*

Photograph by Neil Selkirk.



UNPREDICTABLE: *"As an actor, John is like the person in* A Clockwork Orange,*" says Bernie Sahlins. "You can't tell whether he'll kill you or write the Ninth Symphony. John writes the Ninth Symphony."*

a friend, referring to anti-hero Alex. "You can't tell whether he'll kill you or write the Ninth Symphony. John writes the Ninth Symphony."

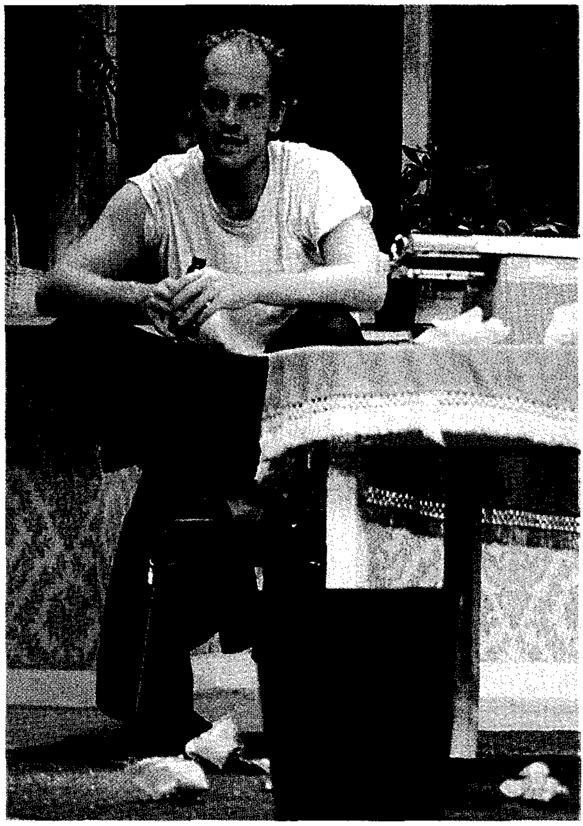
MALKOVICH SEEMS AT ONCE self-possessed—with a wry, understated charm—and tentative, boyish, self-conscious, sprinkling his sentences with "sortas" and "kindas" and shrugs of the shoulder. He is 30, old enough to need a hairpiece onstage to cover a thinning patch on the top of his head. Yet here in the dressing room he shares with Steve Lang, who plays Biff's younger brother, Happy, he has surrounded himself with toys. In a plastic bag taped to his dressing-room mirror is a set of jacks; placed about on the walls are several toy tin guns; another wall has a dart board. "And this is my briefcase," says Malkovich, pointing out a *Dukes of Hazzard* lunch box on his dressing table. "It comes with a matching thermos."

"Most actors worth their salt have a real streak of the childlike in their natures, and John has that," says Lang, adding that Malkovich is "very proud" of his lunch box. "Sometimes, he's a big baby. On the other hand, my daughter expressed an interest in the lunch box, and he was willing to give it to her."

Following a recent Saturday matinee, Malkovich dresses in a beret, heavy shirt worn outside a pair of baggy pants and cinched at the waist with a thick leather belt, and darts through the crowd that clogs the stage door, stopping to sign a couple of autographs only when two fans pursue him halfway down the block. He goes into a nearby restaurant for a hamburger and talks about taking the part of Biff.

"I got this phone call from someone, and he said he was Dustin Hoffman and said he wanted me to read, and I said sure." He flew to New York and read. Malkovich had played Biff in a Chicago production of *Salesman* four years ago, so he did not do any special preparations for the reading. Besides, he says, if he anticipates an audition too much, "I'm so simpleminded I get blocked. And I don't think Biff is a real complex character, or terribly bright."

Miller remembers the reading. "John was a blank page. No one had seen him," he says. Most of his audition was, like his performance, on the understated side, "but the wonderful thing about the reading was that he exploded with Dustin at one point. They were like two cocks in the ring. He suddenly uncorked, and you knew that's the guy we had to have. He went right for the jugular."



In *True West:* *A two-hour temper tantrum.*

"My immediate impression," says Steve Lang of the early rehearsals, "was that he just blew my mind. He refused to give in to the temptation to make Biff kind of heroic." His "subterranean" performance, Lang feels, "buries the love between him and Willy, and that's really, really valuable. That's why there's that tremendous payoff at the end."

But Malkovich is less sure of his performance. "I did *True West* for a year, and I knew I got better. But with Biff I don't feel that way. There are nights when I think, 'Okay, let's all go home, I'm not doing anything up here.' I don't know why." Later, Steve Lang says that Malkovich "was banging his head against the wall for a long time—he felt he hadn't cracked the role," and Malkovich replies to the remark, "I don't really feel that I have yet."

Still, the confidence is there, not far away. "The thing I always find weird is that a lot of people—I'm thinking mostly of the things I read about this production—see the play and refer to how different I am from other Biffs. I don't know what in the world [other Biffs] could find to be sort of happy or bouncy about."

From the sound of things, Malkovich had as difficult a time deciding to play Biff as he has playing him. He was offered the part at the same time he was offered a supporting role in Robert Benton's as-yet-untitled movie about a Texas Depression-era family. "I would have taken the play over the movie," he says, "but they said I had to do it for a year. You can't do a play like this for a year." Malkovich decided to go to Texas. Then Hoffman told the actor he could leave *Salesman* after June 30, and that rehearsals could wait until he had finished shooting the film. "It got kind of weird," Malkovich says. "Dustin kept telling me how wonderful Bob was, and Bob kept telling me how wonderful Dustin was."

MALKOVICH WAS BORN AND raised in the small, southern Illinois town of Benton. His grandmother is publisher of the Benton *Evening News;* his mother is a secretary there. His father, no longer living, was director of the State Conservation Department, and edited his own conservation magazine. Malkovich says, "[I] was really crazy about both my parents"; his sister, Amanda, says the family had a reputation for being eccentric: "We were the only people there who read." He was an indifferent student ("I stopped studying from sixth grade until I went to college"), but he read a lot, he says, and was "on the shy side." One reason for his bashfulness may have been that Malkovich lived under a curse: He was fat, "kind of a porker," as he says. When he was sixteen, he went on a diet, eating nothing but Jell-O for three months, emerged considerably thinner, and transformed himself into a clotheshorse. His sister remembers that Malkovich's favorite outfit was a royal-blue crushed-velvet suit, which he al-

Photograph by Martha Swope.

ways wore with a Peter Max tie.

He played football throughout high school, with some talent "but not a fierce dedication," and partly by default: "I hated wrestling because the other guys would rub their beards on me, breathe on me; I hated baseball because I hated hot weather."

Malkovich went to Eastern Illinois State University, planning to major in environmental studies, but was soon taking acting and directing courses, performing in student productions, and hanging out with the hippie faction among the drama majors. He didn't take acting terribly seriously, he says, "but I was getting serious." He switched to a drama major toward the end of his junior year.

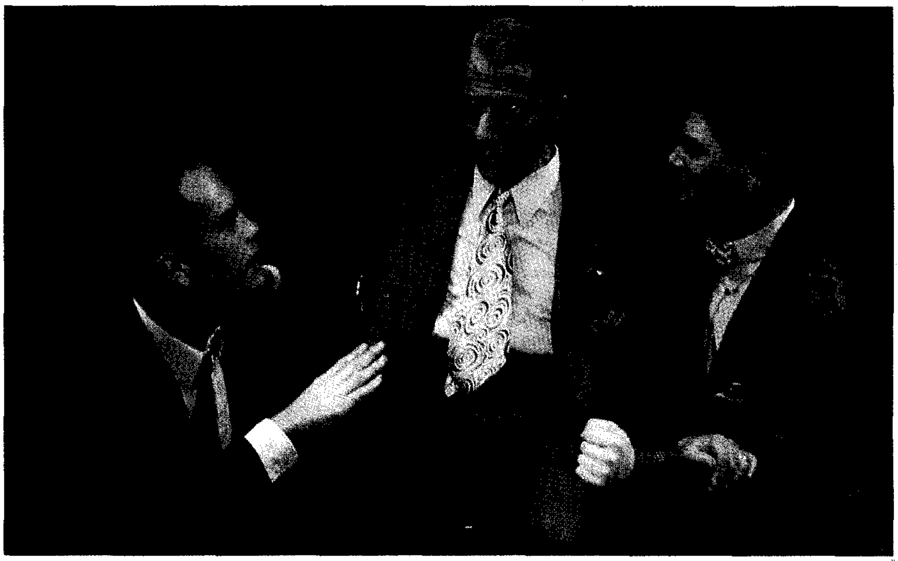
Then, abruptly, Malkovich left the school. "Some girl drove me temporarily insane. It was sort of a bloodbath," he says. He "wanted to go to a huge place where I didn't know anybody," so he transferred to Illinois State, where there were hundreds of theater majors. For a while, he cut more of a figure offstage than on. Though he gave the impression of being, as his sister puts it, "sensitive and wounded" (he wrote and composed folk-rock songs, singing in coffeehouses and among friends in a voice that was deafeningly loud and raw), he also hadn't lost his flair for unique dressing. He paraded about in his collection of platform shoes ("I was very influenced by the New York Dolls") and had a habit of showing up for classes in sunglasses and a three-piece business suit, or a tennis outfit, or a cape. "He was always a great poseur," says Tom Irwin. "And he had this huge head. We used to call him Tweetybird."

In drama classes, says Irwin, "he was sort of like the hippie actor. You weren't really sure what he was doing there." Malkovich says that when he took theater classes in areas he knew nothing about, such as theater history and costume design (he has since designed costumes for several Steppenwolf productions), he studied hard and even considered attending "some egghead school" for graduate theater studies. But "if I was taking a course in something I perhaps thought I knew something about, I wasn't always the ideal student." In one acting class, students were asked to pretend to be some form of underwater life. Malkovich squirmed around on the floor and went through a series of mysterious motions; the professor asked what form of underwater life exactly John was attempting to portray. "Jacques Cousteau," said Malkovich.

"John's choices were so unusual and so intense," says Irwin, "that people stood up and took notice, but they didn't really know what to think."

Perhaps it was for this reason that he was cast in only one main-stage student production, in a bit part in *The Man Who Came to Dinner.* Malkovich, who understood that his style, whatever it was, was not precisely suited to Kaufman and Hart, couldn't understand why he had been cast ("I said to the director, 'Are you *mad?*' "), but made the best of it. "I was supposed to come on at the end and get two or three laughs before the curtain," he says. Instead, he combed his hair straight up, made silly faces, banged his head against the wall, and, as he puts it, "stopped that f---ing play in its tracks."

He was also cast as the male lead in Harold Pinter's *The Lover,* a part he took more seriously, in the smaller, student-run theater. Two fellow acting students, Jeff Perry and Terry Kinney, both of whom were interested in forming a full-time company in Chicago when they graduated that spring, came to see him. Neither could decide whether they felt Malkovich was a gifted actor, but "he had a violent side that was kind of fascinating," says Kinney, "and he kind of whispered half his lines." (Pinter and Malkovich, says Irwin, "were made for each other." The "internal menace" in Pinter "works so well for John." Malkovich has directed and acted in many Pinter plays, including *The Caretaker, The Birthday Party,* and *No Man's Land.*)



In *Death of a Salesman:* *"A tremendous payoff at the end."*

GARY SINISE, A HIGH-SCHOOL friend of Perry's from Highland Park, a Chicago suburb, hadn't gone to college but had founded a small theater in Highland Park, using high-school students; it was his idea to bring a full-time, grown-up company to the theater, for which he had already enlisted Perry and Kinney. Sinise was also intrigued by Malkovich: He hadn't seen him in *The Lover,* but he had seen him rehearsing a couple of other projects, and he had caught his act in *The Man Who Came to Dinner.*

"It was the stupidest performance I'd ever seen," he says. "I thought, 'We've got to get this freak in our theater.' " They asked him to join. "I was a fairly trivial person," says Malkovich, who remembers his recruiters as "angry young men" whom he did not like at all. "I was sort of surprised that they asked me," he says. (Malkovich never did graduate from college. All Illinois State students had to take a Constitution test in order to graduate; Malkovich says he walked out of the test. "It was hot in the room, and it smelled. I think I got an honorary degree, though.")

The first professional Steppenwolf Theatre Company, founded in 1976 in the basement of a Highland Park school, had ten members, including Malkovich. Steppenwolf has since moved into Chicago and has become perhaps the city's best-known, and best, small theater company, and Malkovich is not its only member to win attention outside of Chicago. Moira Harris, a founding member, is now starring in Sam Shepard's *Fool for Love,* in New York; Sinise, who is married to Harris, is directing John Guare's *Landscape of the Body* at the Second Stage; Glenne Headly, Malkovich's wife ("Everybody's gone steady with everybody else," says Kinney), last year played opposite Susan Sarandon in *Extremities,* and last fall had the lead in Christopher Hampton's *The Philanthropist,* at the Manhattan Theatre Club.

But it took several years for the theater to achieve its reputation as more than a backwater playhouse—Headly says the common New York response was "Oh, Chicago. What are you kids doing out there?"—and some time, too, for Malkovich to develop as an actor. In his

Photograph by Inge Morath/Magnum.

SUBTLE ALLURE: *"He used to seduce you like crazy onstage," says the Goodman Theatre's Greg Mosher. "He was really quiet. You strained to listen, but there was so much going on it made you want to."*

Directing *Balm in Gilead:* *An almost perverse style.*

early performances, says Sinise, "he was real quiet. It was hard to get him to do anything beyond talking in a whisper and kind of sitting on a couch."

"I was very inner for a long time," says Malkovich. "It wasn't really until I tapped into the show-off side of myself that I improved." One thing that prodded him toward more extroversion was playing several "troubled son" roles—Tom in *The Glass Menagerie* (his Tom was clearly a homosexual), Wesley in Shepard's *The Curse of the Starving Class,* and, oddly, Biff. "I had always been doing the same kind of role. I got sick of it." His performances began getting more expressive around the time he played the male lead in Charles Dizenzo's *Big Mother,* a satire on suburban life. Malkovich painted on sideburns, one in the shape of Florida, one in the shape of a sperm, and minced about onstage in what Sinise calls "one of the most childish bits of acting I have ever seen."

"As soon as he got the response from that, he ate it up with a spoon," says Irwin. "He used to seduce you like crazy onstage," says Greg Mosher, artistic director of Chicago's Goodman Theatre. "You had to knock and come through the door. He was *really* quiet. You strained to listen, but there was so much going on it made you want to. He has more generosity now; more of him comes through to the audience." Of his previous reticence onstage, Malkovich says he meant his manner as "a reflection of vulnerability. But I realized there might be other reflections."

The acting company at Steppenwolf has remained more or less intact over the past ten years; the continuity and closeness of the group, friends say, have given Malkovich the safe environment he needs in order to blossom. Malkovich once joked of the group members that if they hadn't become actors they would probably have become social workers, so earnest and committed are they. "We didn't run off to do guest spots on *Kojak*" —an "attitude choice" that, he says, "makes for a certain kind of freedom and mental health."

DURING THE DAYTIME NOW, Malkovich is directing *Balm in Gilead,* Lanford Wilson's first full-length play, in the downtown rehearsal space of the Circle Rep theater. (It opens May 31.) Steppenwolf's 1980 production of the play won seven Joseph Jefferson Awards (the Chicago equivalent of the Obie), including one for Malkovich's direction, and moved to Chicago's Apollo Theater for a long run. Circle Rep is co-producing the play with Steppenwolf and Sherwin Goldman; 6 of the actors in the 29-member cast, including Glenne Headly, are Steppenwolf players. Whatever conflicts members of the company felt about performing in New York seem to have been resolved. Last year, there was considerable turmoil at the Steppenwolf when Malkovich and Sinise came to New York to stage *True West.* "I think they were afraid we wouldn't come back," says Malkovich.

"This [*Balm in Gilead*] may not be a great piece of literature, but it can be a great piece of theater," Malkovich tells the actors at one rehearsal. Those who know Wilson's work will recognize it as an early work, worlds apart from the Wilson of *Talley's Folly.* Like *The Hot L Baltimore,* it deals with seamy city characters. *Balm in Gilead* is set in an all-night coffee shop, a hangout for transvestites, prostitutes, and other assorted riffraff—many of whom are onstage at once—and features Wilson's overlapping dialogue. There are attempts at being "experimental": Scenes are repeated word for word, and music is an integral part of the action. But like much of Wilson's work, the play is a romance, too, focusing on a small-time pusher and his brief, doomed relationship with a gold-hearted whore.

"It's a grim kind of fairy tale," Malkovich tells some members of the cast, "between a stupid little princess and a prince." Malkovich has set the play in 1972 for various reasons, including a personal one. "I lived in New York for a couple of months around then. I was supposed to write a play with a friend." They never did finish it. "Mostly we just lived in the Picadilly and hung out in the game arcade." Another reason is more political: The whore, in speaking the last lines of the play, says to the coffee-shop assemblage, "I thought, 'Christ, aren't we even moving?' You know?" "That statement," says Malkovich, "kicks off a decade for me."

And perhaps there is another reason Malkovich is fond of the play. During rehearsals, he reminds the actors that much of their dialogue won't be heard, that often only words and phrases will be picked up by the audience. He urges them to speak over one another's lines, to act a bit anarchically. It is, well, almost perverse. One day, a group of actors stumble through a tricky song, sung a cappella, that Wilson seems to have written into the play for no apparent reason. They gamely make their way to the finish and look utterly confounded by it. Malkovich comforts them, after his fashion. "The reason I like this song," he says, "is that it's so queer and unwarranted and unnecessary. There's no reason or excuse for it to be there." And he smiles.

Photograph by Gerry Goodstein.

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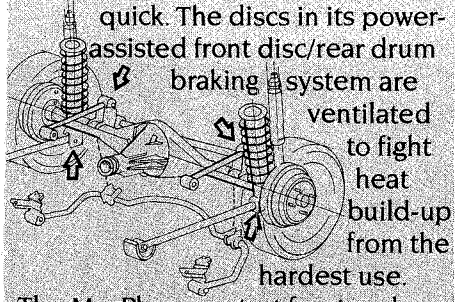

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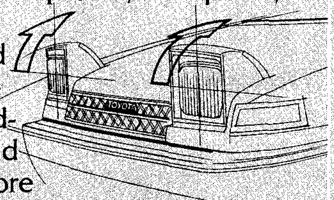

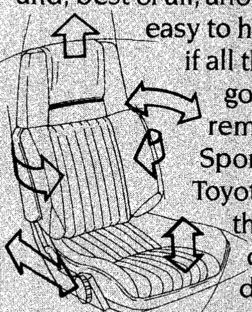

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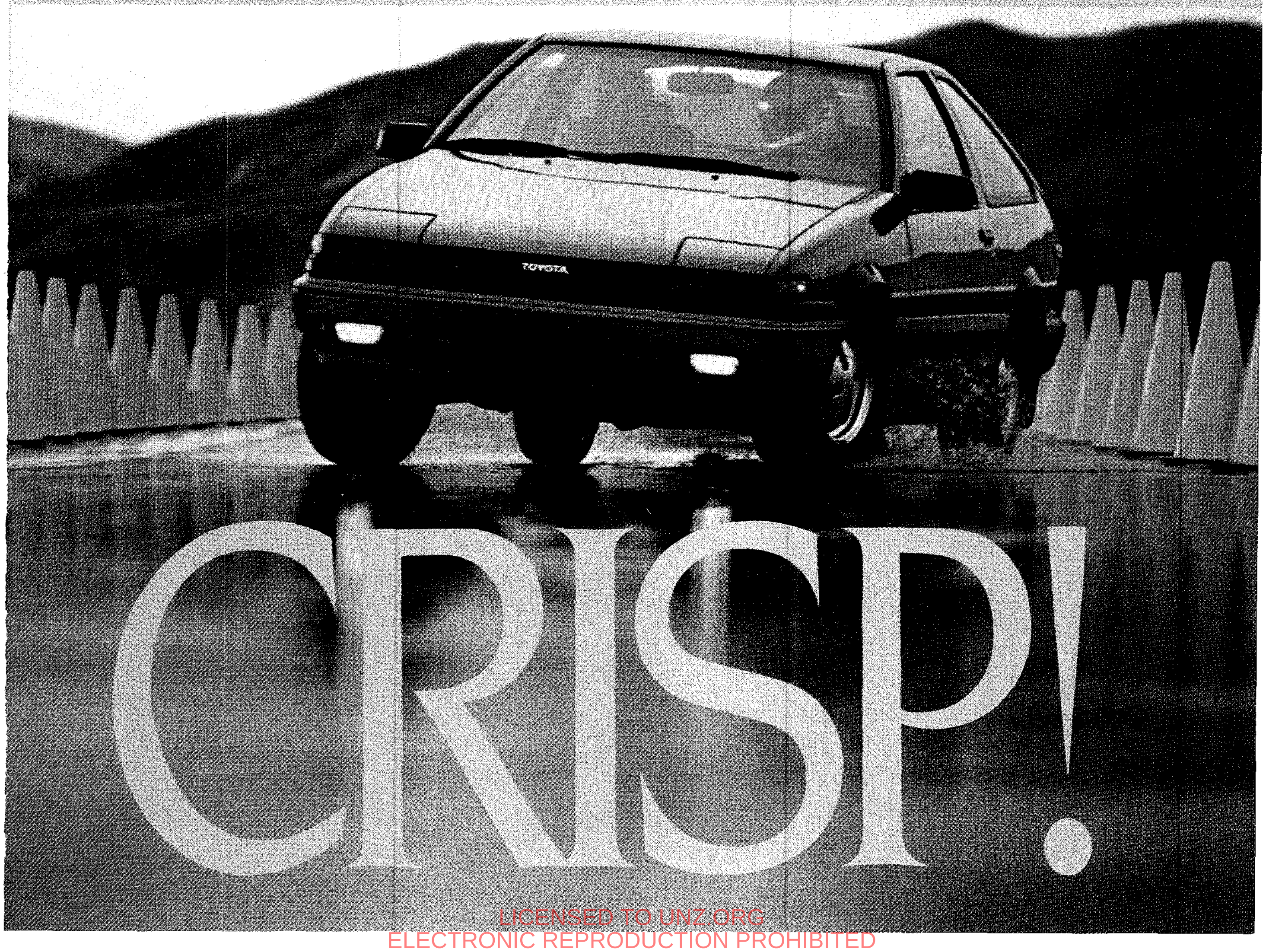

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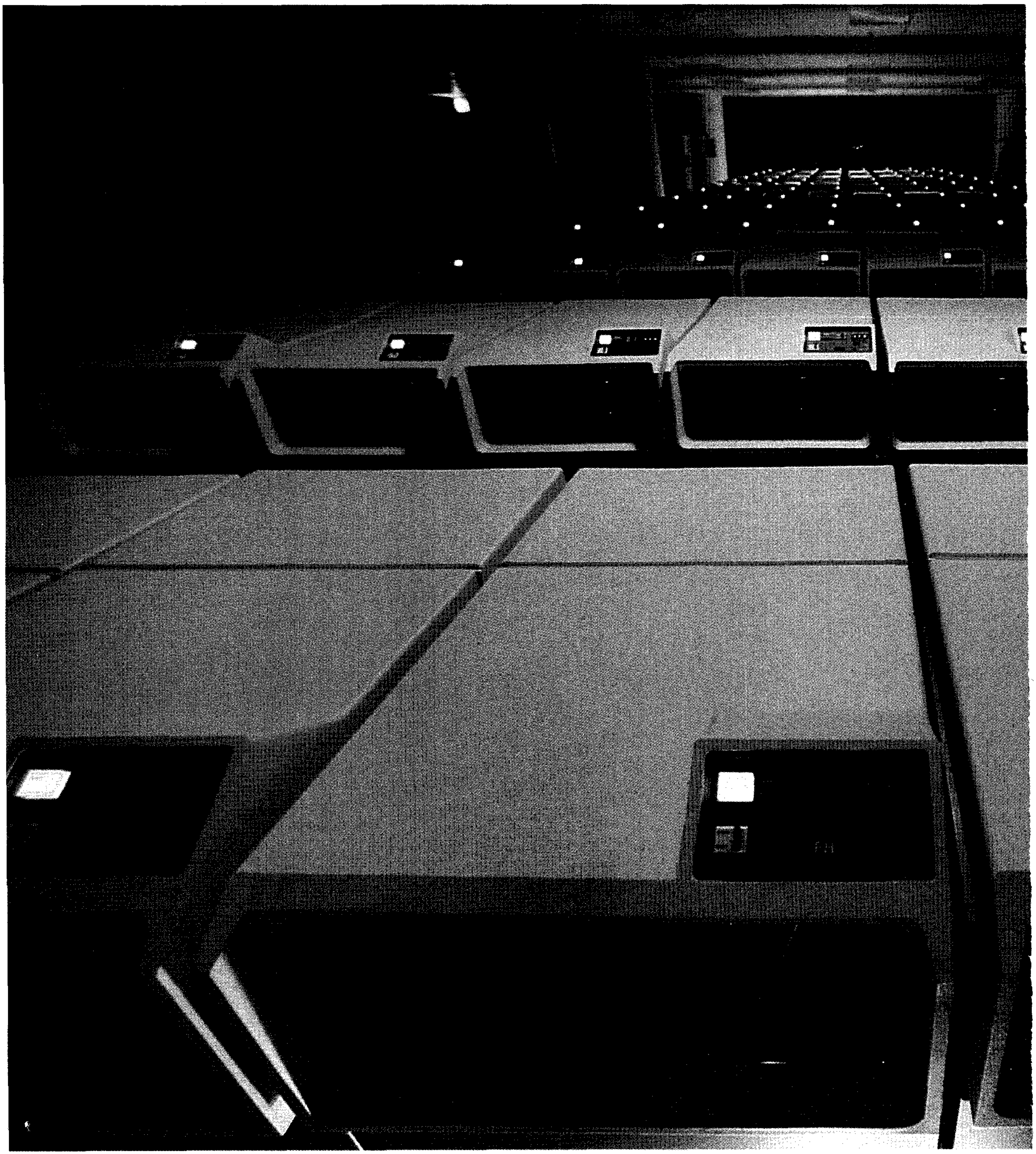

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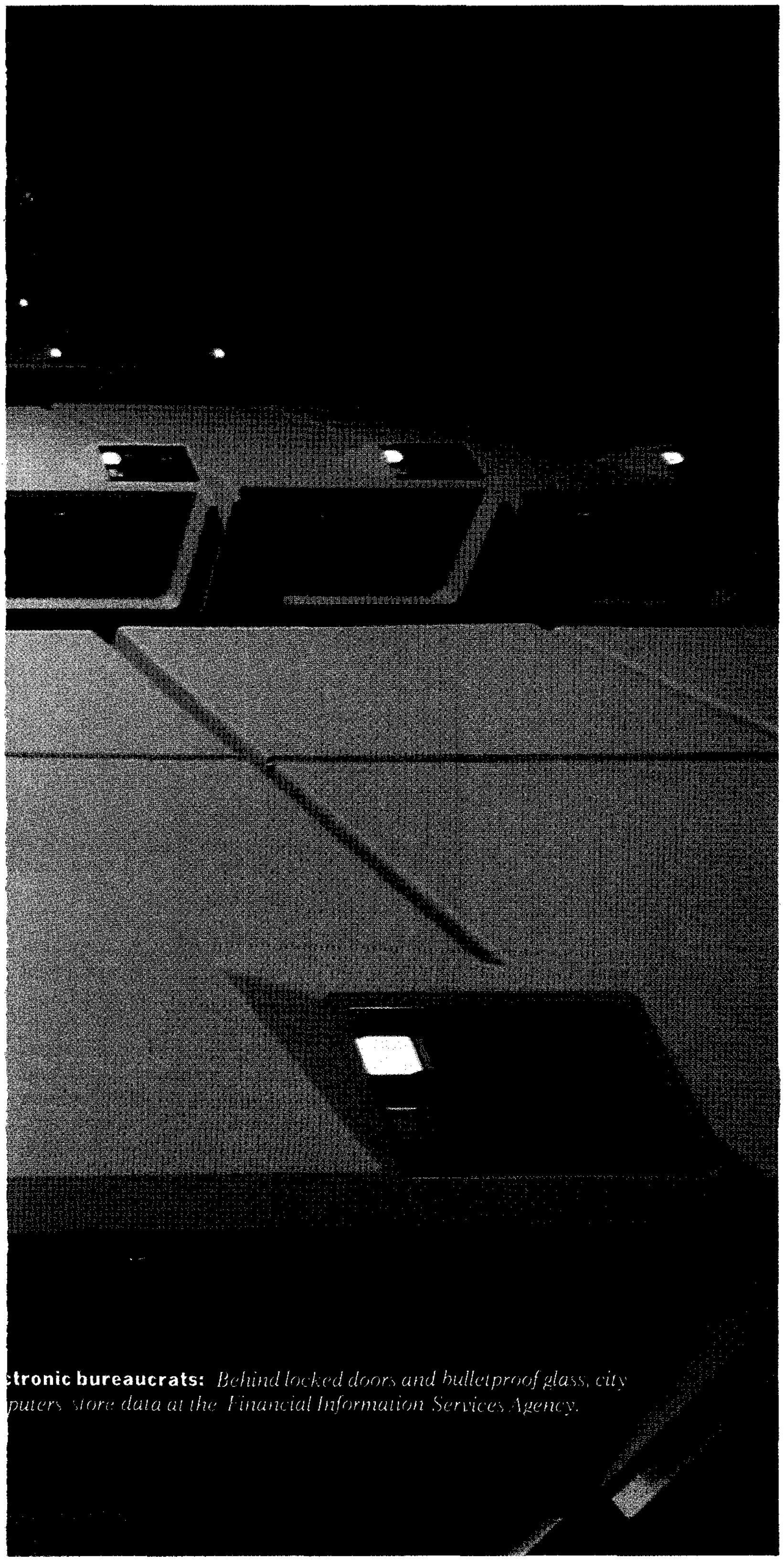


tronic bureaucrats: *Behind locked doors and bulletproof glass, city puters store data at the Financial Information Services Agency.*

By Desmond Smith

LAST FEBRUARY, A YOUNG UPPER WEST Side writer tried to get a head start on a nagging task. She bundled up her expense receipts, trundled down to an accountant, filled out her tax forms, and then sent off the whole unhappy package. She thought she was done with it for the year, but a few days later, an ominous yellow letter arrived in the mail. It seems a city computer had been doing some checking of her past state returns, and the Department of Finance had a question: Since she'd been deducting the cost of part of her apartment as a business expense, why hadn't she filed as a business—a taxable one, of course—in New York City?

That aggravated writer had been picked up in an electronic dragnet—a new feature of the city's sudden lurch into the computer age. The vast offices of bureaucrats who ran New York for years are fast being replaced by sleek, whirring machines that do the work quicker, cheaper, and better—or, at least, so it's hoped. These days city computers track the lights on the street, the mayor's correspondence, the babies born in city hospitals, the homeless in need of shelter, parking violations, tax arrears, welfare checks, bond repayments, potholes, heat complaints, garbage disposal, and the tax records of virtually every business, from the storefront operation on Orchard Street to the law firm on Park Avenue.

The impact of this electronic revolution is already starting to be felt. This year, for example:

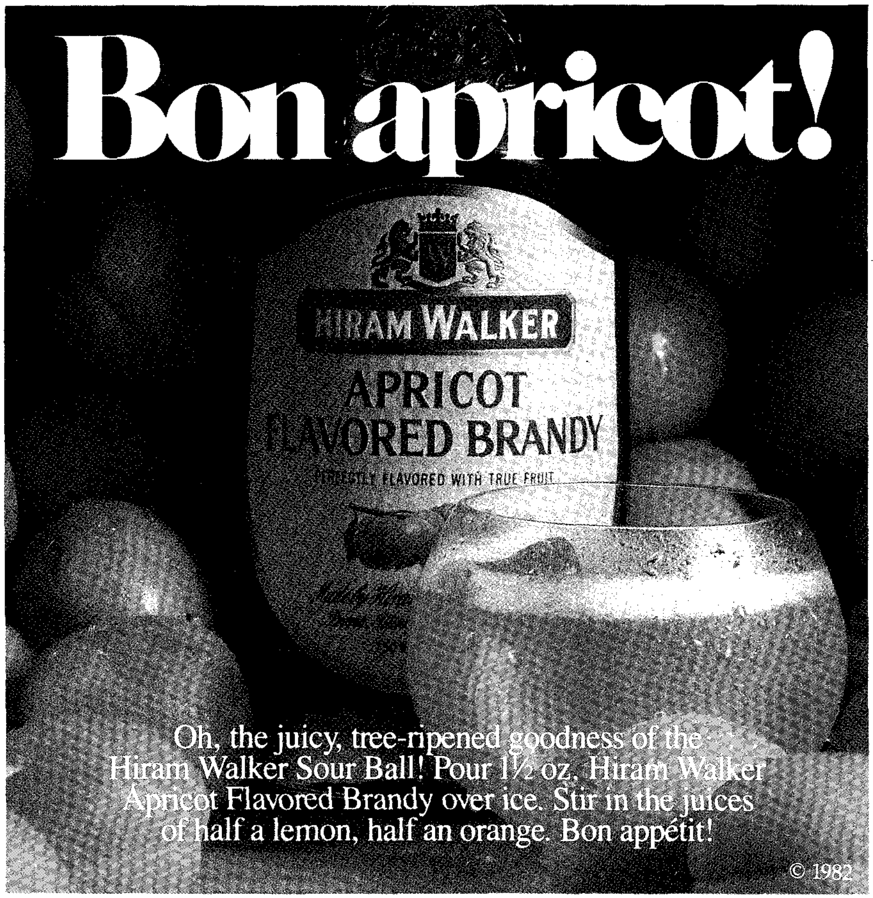
☐ No one can get a towed car out of the pound without a computer search for unpaid parking tickets; the vehicle won't be released until all fines have been paid up.

☐ Contractors who work for the city are having their daily performance monitored by computer.

☐ Landlords who ignore tenants' complaints will find computer-organized city inspectors on the scene, often within 24 hours.

☐ Doctors, lawyers, accountants, contractors, and consultants who fail to report income from city agencies will soon get a questionnaire in the mail. Those who ignore the city's questions will be pursued by a computer-generated tax bill.

Though the city is spending millions setting up computer systems—around $200 million last year alone—the electronic bureaucracy is designed to be vastly more efficient than the human kind. It will have to be for New York to get by, since the number of city workers has



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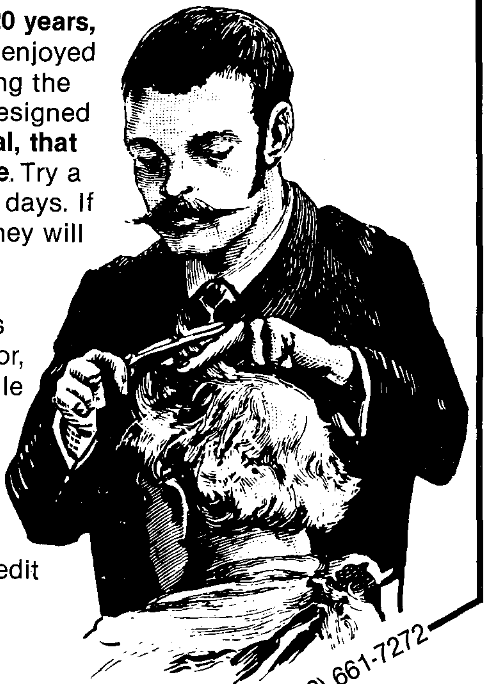

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dropped dramatically—from 330,000 in the flush Lindsay years to under 200,000 today. What's more, the business of running a city has grown far too complicated for old-fashioned pencil-stub-and-rubber-stamp management. "The fact is, we had no idea what was going on," recalls investment banker Peter Solomon, who was deputy mayor from 1978 to 1980. "We were paying our bills late, we didn't know what our budgets were, the numbers were just unbelievably bad. They were overwhelming, and we didn't have the systems to sort them and confirm them."

Ray Horton, a Columbia University professor who scrutinizes city affairs for the independent Citizens Budget Commission, sees some cause for hope. "There is no doubt that over the last year or two, there have been modest improvements in the quantity and quality of most city services," he says. Already, proud computocrats point to specific enrichments. In the last two and a half years, for example, 75,000 people and companies have paid the city $60 million in delinquent taxes and penalties, and all of that money was located through computer detective work.

I.B.M. alumnus: *Alfonso Izzi.*

Of course, as some critics have pointed out, that remarkable fact-gathering ability raises some worrisome questions about privacy—questions that no one in city government seems to be asking. And in any case, the electronic bureaucracy is capable of making some depressingly familiar mistakes. That Upper West Side writer pursued by the Department of Finance, for example, turned out to have paid all her business taxes. The computer apparently chased her down for another reason: It had her name wrong.

THIRTY BLOCKS ABOVE CITY Hall, in the old Port Authority building, on Eighth Avenue near 16th Street, the memory of city economic life in the 1980s is starting to develop. A wealth of detail about budgets and payrolls and other key bits of data is being stored here in New York's most sensitive computer center. The 400-member Financial Information Services Agency (FISA) is tucked away behind locked doors and bulletproof glass and stretches along corridors scanned by TV cameras. Its mission is to track every dollar of the city's $18-billion annual budget.

In the semi-darkness of FISA's $100-million central computer room, with its rows of 700 pale-blue I.B.M.'s, the atmosphere is eerie. Work that once would have occupied hundreds of clerks is being carried out almost instantaneously, yet only a handful of shirt-sleeve technicians are in sight, and the only sound is the steady hum of air-conditioning. In the offices and conference rooms down the center's main corridor, the mood is more collegiate than bureaucratic. Here, program analysts and data-base designers translate work routines into computer language.

FISA's executive director, Alfonso Izzi, 43, is a former I.B.M. manager who joined city government less than four years ago. "Unlike private industry, our people are given a lot of responsibility," says Izzi. He pays his programmers and analysts at the high end of the civil-service scale—a competitive necessity in New York, where $50,000-plus salaries for computer specialists are not uncommon. And this new city elite doesn't punch time cards.

"Whether the staff is here early in the morning or late at night, I don't care," Izzi says. "But when the time comes to bring a project in on schedule, it had better be on schedule."

FISA computers track the budgets of 120 city bureaus and agencies, from one-room community-board offices in the Bronx to the 25,000-person Police Department. Let a department head approve an expenditure that might go over his or her authorized budget and "our computers will give him a slap on the wrist," Izzi says.

The city was once so habitually late paying bills that contractors sometimes padded their accounts to accommodate the delays. Today, it pays 85 percent of its bills—$400-to-$500-million worth' annually—on time. As a result, New York gets discounts totaling about $10-million. This year, the city is finally abandoning its manual payroll system, a method so leaky that a clerk earning $5,600 annually once found himself being paid at a $56,000-a-year rate. It was months—and thousands of dollars later—before anyone else caught the error. From now on, the $200-million bi-

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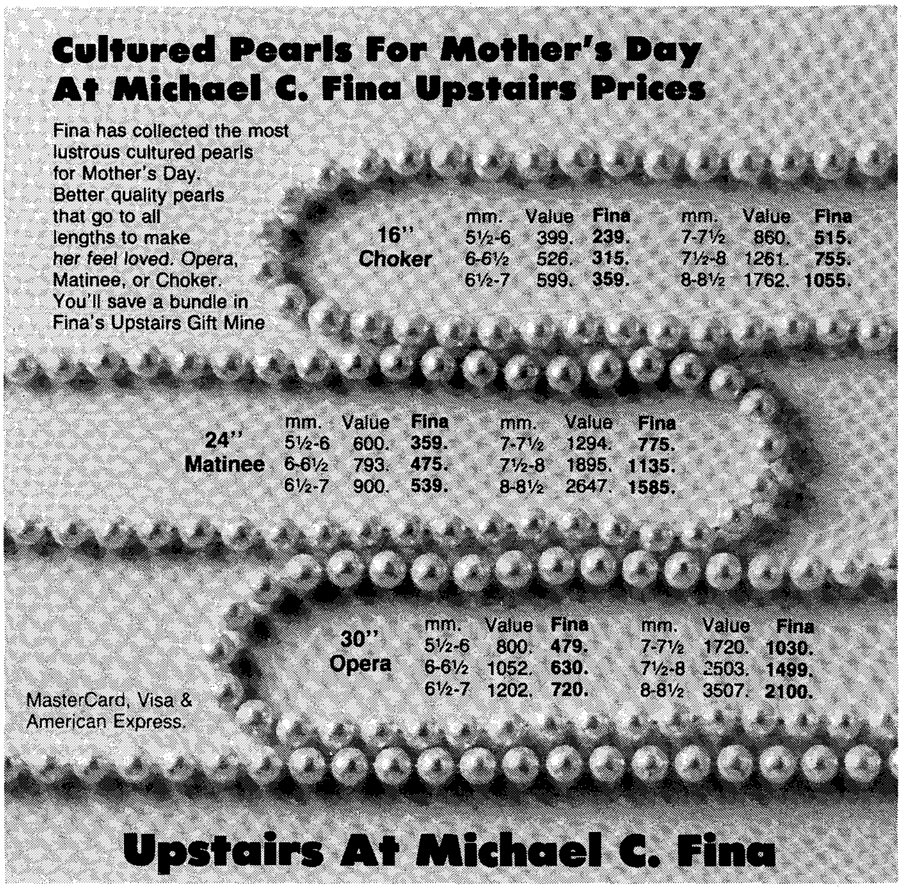

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COMPARED WITH PRIVATE INdustry, New York was slow to come into the computer age. In the 1950s, Mayor Wagner sent a city official up to I.B.M.'s manufacturing plant in Poughkeepsie to find out what, if anything, these touted new machines could do for city government. Not much, it was decided—or at least not enough to justify a major investment. During the 1960s, a few computers were introduced, but with little planning or security. They were scattered among various departments and ranged from state of the art to junkyard in quality. Vital city files were sent to private contractors for data processing, and agencies sometimes lost touch with the information they were supposed to be controlling.

In 1976, Mayor Beame's Management Advisory Board, known as the Shinn Commission, looked into the situation and came away appalled. The commission reported that the city was spending more than $60 million a year on computers and data processing, but no single agency was planning or coordinating citywide services. Computer salesmen had an open license to canvass their wares. "Before the Koch administration, I.B.M. salesmen did the computer planning for city agencies," says Brendan Sexton, director of the mayor's Office of Operations. In brief, the Shinn Report recommended the creation of an oversight agency for computer planning; the opening of city-owned data centers; and the relaxation of civil-service rules so the city could compete with the private sector for computer talent.

When Koch's managers moved into City Hall, in 1978, they found that key information was disappearing into great mounds of paperwork. "It was really quite a chaotic situation," recalls Peter Solomon. "Koch and I decided that the most that the mayor could know of what was going on in New York at any time was only 2 to 3 percent. So you'd hope that within that 2 to 3 percent you would have some idea that the figures were accurate. And the fact of the matter was that none of it was accurate."

The new administration didn't waste much time trying to carry out the Shinn Commission's recommendations.

DURING THE PAST SIX YEARS, while other city projects have been cut and even eliminated, the electronic bureaucracy has been funded quite generously. Purchases last year ranged from some $9,000 Apple LISA's to a $3.5-million I.B.M. model 3081, a machine that can make 14 million calculations a second. This year, according to Sexton, the city will spend about a quarter of a billion dollars on computers—an investment that puts New York in the same league with the big banks, the traditional pacesetters in office automation.

The strategist behind this massive wiring job is Richard Davidoff. Operating out of a suite of offices near the financial district, Davidoff and his ten staffers coordinate the computer plans of dozens of agencies. The point is to make connections, and on the wall behind Davidoff is a map crisscrossed with lines. In the future, he says, all the city's computer operations will be linked in one giant network. Every week, truckloads of computers and equipment are being shipped to city agencies. By the end of this year, for example, each of New York City's 59 community boards will have its own microprocessor. From then on, most community-board queries will go directly to the agency involved, instead of being routed through City Hall.

"Ultimately," says Davidoff, "they will be able to get into different city data bases—for example, the Department of Finance—if they want to find out who the real owner of an apartment building is, as opposed to the management company listed in the lobby."

SOON I.B.M. P.C.'S WILL EVEN BE blipping away in Sanitation Department garages, making that department the last uniformed service to get computerized. Sanitation has felt the bite of the fiscal crisis—it's down to 11,000 workers today from a peak of 15,000 in 1971. The machines won't help pick up garbage, of course, but the department's top brass think the workers will be pleased to have them. "Why not?" asks Ira Shelkowitz, management-information-services director for Sanitation. "They should feel pride in having their operations upgraded to bring them into the 1980s, as opposed to the 1940s."

With more than 100 garages and offices scattered across five boroughs, management has long been a nightmare. "Before we had the computers, much of daily business was done over the telephone," says department spokesman Vito Turso. "It was like a game show—somebody would telephone one set of numbers to one clerk, who would then give them to another clerk over the telephone, who would give them to the final clerk, who would write it down in the main office. By the time it had gone through so many ears, it sometimes came out nothing like the original order."

Now the I.B.M. P.C.'s are being linked to Sanitation's bigger computers downtown, and, in theory, anyway, the $400-million-a-year department will be able to manage itself better.

The city is also hoping to tighten up its relationship with New York's 400 private cartage firms, which service commercial and industrial clients. For years, they have dumped their loads at city landfills, with little supervision. The business brings about $25 million a year into city coffers, but barely breaks even. All that is about to change, however, according to Allen Kraus, a Sanitation planner. Once the system gets wired, the easygoing dumping routine will be replaced. Private carters will be issued cards linked to a computer network that will keep a close track of what's being dumped.

"We will get fair measure," says Kraus, "and the carters will get an accurate, itemized bill."

HIGH UP IN THE MUNICIPAL Building sits another computer enthusiast. Martin Burrell, whose talk is laced with references to his "troops" and their "weapons," runs the chillingly titled Bureau of Electrical Control. His job is in fact quite benign—to keep the 6,000 miles of New York City streets and public places well lighted. During a recent interview, Burrell circled his desk, barged through an office door, and pointed to a group of startled operators punching information into I.B.M. computer keyboards. "Those are complaints about streetlights," he said. "We route the details to contractors, who are required to fix them inside ten days. After that, if the light isn't fixed, we fine them $25 a day."

A computer printout that breaks the city down into 2,200 tracts shows Burrell at a glance how well the lighting contractors are doing. If there is no activity in a block, Burrell calls the maintenance firm.

"We're getting tougher and tougher," he said, "and they're beginning to feel it. One contractor said, 'Marty, you're engaging me in psychological warfare!' and I said, 'You're damned right I am, and not only that, I'm engaged in money warfare too!' "

Burrell's agency was devastated by the financial crisis. From more than 100 full-time inspectors, Burrell's troops have been reduced to a single squad. Today, just eleven inspectors are left to take care of the street lighting for five boroughs. As a result, the general public does most of the reporting on broken streetlights. Someone calls, the information gets punched into a computer, and a message is flashed to the responsible contractor.

"Less people, but more control," said Burrell. "I can get the same level of maintenance we had years ago with less staff, all because we've got the computers."

Frank Dell'Aira, who directs the city's heat-emergency program, is convinced that computers have improved services by his agency. Two winters ago, the pro-

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gram almost collapsed under the burden of thousands of daily calls for help. After that crisis, the City Council toughened the penalties on landlords for not providing heat or hot water. The fine for violations went from $25 a day to $250 a day, and jail terms were prescribed for landlords evading city orders. At the same time, the complaint system was computerized.

"The problem we had before computers," says Dell'Aira, "was that we were getting 450,000 complaints between October and May, and there was no way we could get to them all. We found many of the calls were duplicates from other residents in the same building. Our inspectors would meet each other in the same building and miss other buildings."

Today, computer operators channel complaints to housing inspectors in the boroughs, and the computer automatically catches duplicate calls. As a result, inspectors are getting to buildings within 24 hours.

"The owners know we are not fooling around," says Dell'Aira. "When they knew it would take us a week or two weeks sometimes to get there, they'd play all kinds of games."

SOME CITY TAXPAYERS ARE fond of playing games, too, but these days winning is getting harder. Using the old paper-based accounting methods, New York City was losing $600-million a year in uncollected taxes, according to one recent estimate.

"Three years ago, throughout this agency we had 75 terminals," says Philip Michael, the commissioner of the Department of Finance. "Today, we have almost 500 terminals, and it has made the difference. We have taken advantage of the millions of pieces of information in the tax files. We have used information in other city agencies and in the state tax files."

Operating from its office at 151 West Broadway, the tax-compliance unit uses computer matching techniques to snare delinquents under a program known as TACS, for Taxpayer Automated Compliance System. For example, computers match companies paying commercial-rent taxes with lists of companies paying business taxes. A firm that shows up on one list but not the other is sent a questionnaire. The tax unit also checks New York State computer tapes that list all the people who collect sales tax in the city. By running this information against the city's own computer tapes, investigators can find people who are paying taxes to the state but not the city, and vice versa.

Umberto Dindo, the unit's director, points out a number of successful matches:

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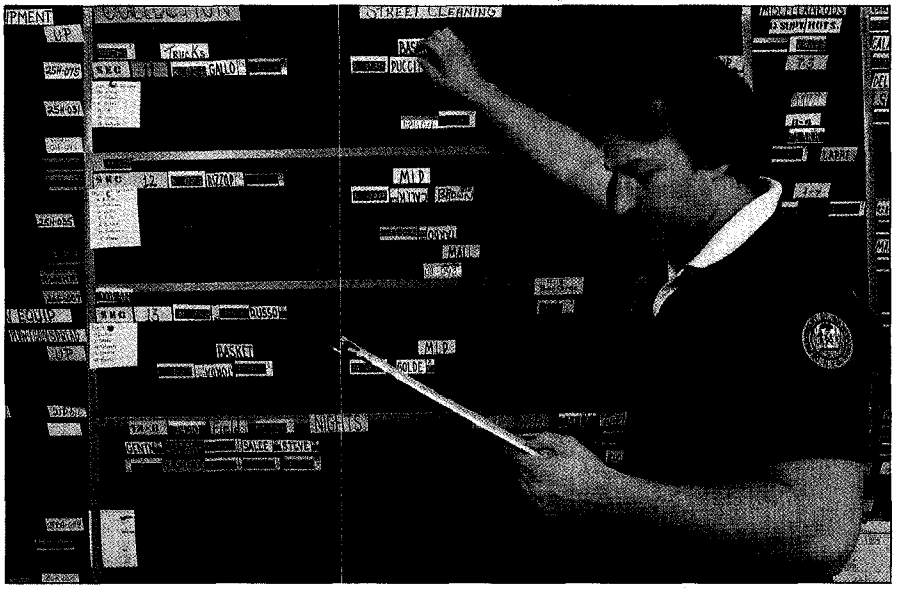
landlords (who must report commercial tenants), the Finance Department matches the landlord file against its own records. So far, the program has netted more than $4.7 million in commercial-rent tax.

☐ The lists of firms filing corporate- and unincorporated-business taxes are matched against the commercial-rent-tax lists to see which companies have not paid rent taxes. Result: Delinquent taxpayers have coughed up $20 million to the city.

☐ A reverse of this match has turned up businesses that paid the rent tax but not the business tax. Result: $11 million in back taxes.

☐ By checking taxpayers who filed returns in 1976 but failed to make payments in the following years, the Finance Department collected $2.2 million from 8,500 people. Payment of commercial-tax arrears brought an additional $1.7 million from about 3,500 taxpayers.



The old-fashioned way: *Sanitation's paper systems are finally being computerized.*

"There is $1 billion out there in back taxes we want to collect," says Dindo. So far, more than 650,000 people and companies have been sent questionnaires asking for tax information. What particularly cheers Commissioner Michael is that computers have made this a comparatively inexpensive operation. Costs, he says, are less than 5 cents for every dollar collected. "It's all done by programmers and computer clerks, rather than auditors."

PARTLY BECAUSE OF THE CITY'S newfound efficiency, Wall Street has again taken an interest in city bonds. Alfonso Izzi, of FISA, recalls a visit by representatives of Standard & Poor's, the bond-rating organization that had suspended New York City's rating during the fiscal crisis. "They liked what they saw here, they liked our systems and invited us to visit their institution," he explains.

It may be coincidence, says Izzi, but shortly after that visit Standard & Poor's awarded the city a BBB bond rating.

Still, computers or not, no one is arguing that the city is run as well as a business. "The City of New York is not really manageable, not in the same terms that you talk of a business enterprise," says Peter Solomon. "The most you can hope for is that it is controllable. So the question is, Can computers help you control it? Answer: Yes. Can they then lead you to begin to manage it? Answer: Yes, but you have got to have people who want to use those tools, and you have to have the dollars and political power to use them."

So far, most of the pieces seem to be in place. They've fallen into place so quickly, in fact, that a few people are raising some concerns. Michael Rogers Rubin, author of *Information Economics and Policy in the U.S.*, worries about the city's increasing intrusion into private lives.

"If I can take confidential tax files and run them against landlord files, what else may I do?" asks Rubin. "The manner in which city agencies use computer matching and other sophisticated techniques should not be made behind closed doors by nameless officials. Those techniques must be approved by elected officials, debated in public. Otherwise, the price of efficiency will be a terrible loss of personal freedom."

Until now, the ravages of bureaucratic *inefficiency* seemed the chief peril for most New Yorkers. But as the electronic bureaucracy takes over, that situation may change. Behind the welcome good news about management, a new civil-liberties issue is starting to take shape, and someone is going to have to decide how to safeguard citizens from a government that's wired. ■

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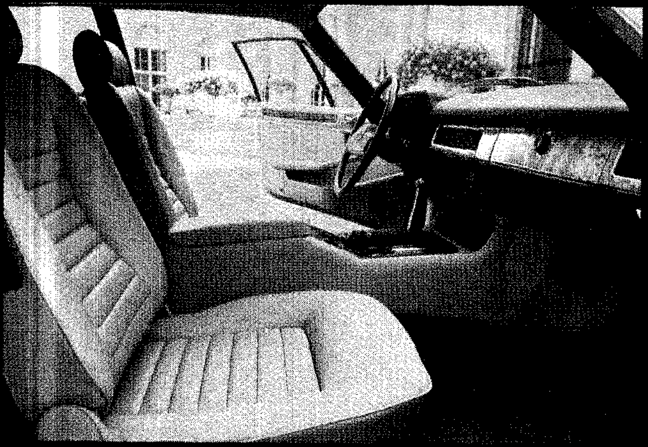
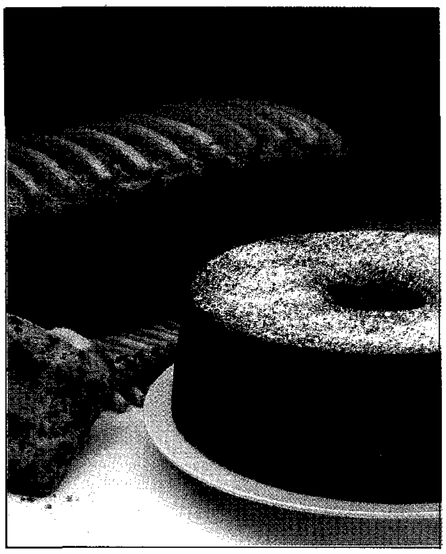


BEST BETS

The best of all possible things to buy for that special lady, Mom.

By Nancy McKeon and Corky Pollan



Sweet Accompli

Consider these Mom-inspired treats. Festive simnel cake—an English tradition for Mothering Sunday (the precursor of our own Mother's Day)—is dense with fruit, scented with saffron, layered, then embellished, with stripes of almond paste ($5.95 a pound). Robin Siegel's cake is a variation on one her mother used to make. But Robin, the Contessa of Contessa Vanessa's Delectable Morsels, bakes two pounds of chocolate into hers ($9.75 a pound). So indulge Mom: Your reward could be in the leftovers.

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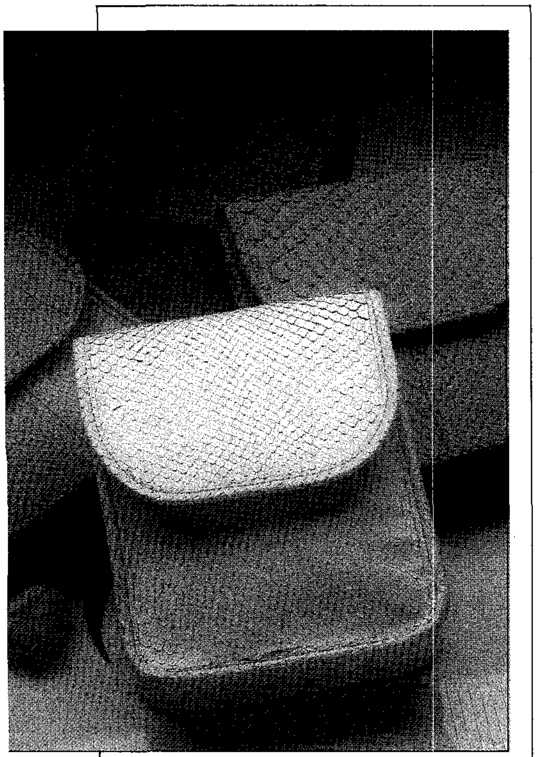


Gimme a Snake

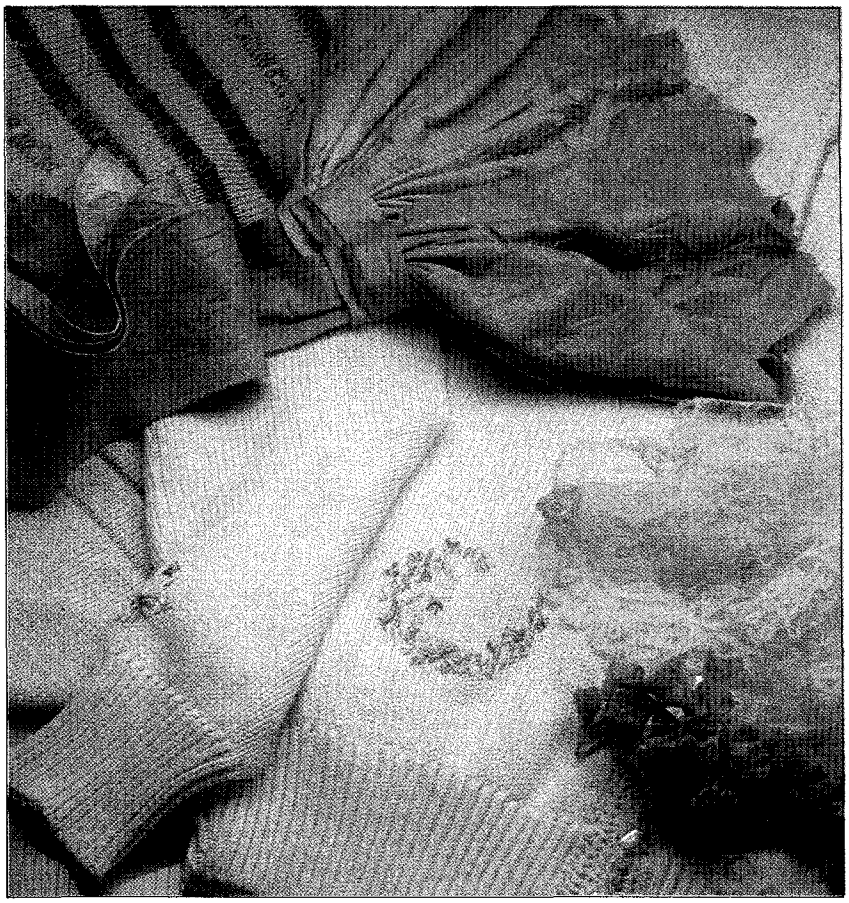
If nature had provided pythons with these spirit-lifting colors, the slithery things might resent shedding their skin. But nature didn't, so master bag-maker Carlos Falchi stepped in just in time for the nice weather—and you can make Mom very glad he did. Falchi makes your everyday serpent look like spring, in mat-finished daffodil, sweet-pea pink, cornflower blue, and blissful aquamarine. Each bag has a color-coordinated spaghetti-slender shoulder strap that hides inside, and each is $245.

HENRI BENDEL/*Main floor*

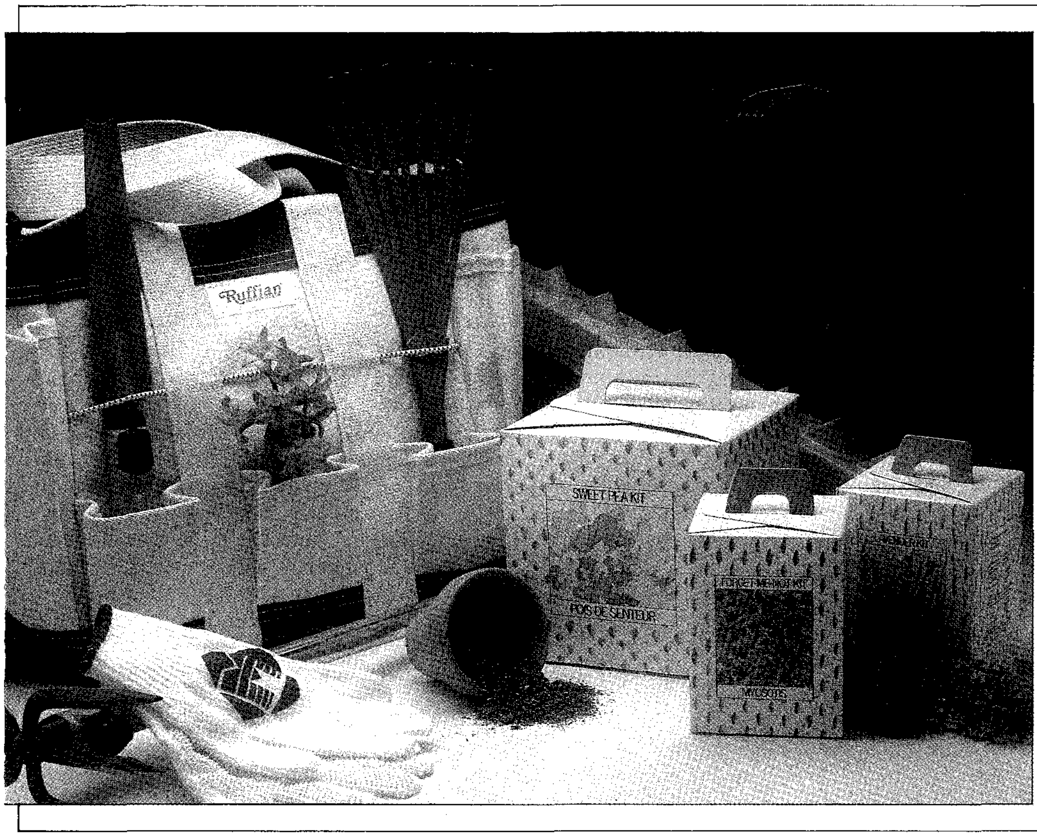
Tender Loving Wear

Belts and sweaters *sound* like boring gifts, but get a look at these. The off-white cotton cardigan ($110) has pearly buttons, crocheted trim, and touches of tender embroidery. The knitted top ($210), with batwing sleeves, is also cotton, with rayon ribbons woven into stripes (one size fits all). The Jill Stuart belts ($86 each), in the subtlest of colors, are made of tissue-thin leather that resembles crinkled linen.

BELTS/*Nancy & Company/1051 Third Avenue, at 62nd Street, 980-4884, and 1242 Madison Avenue, near 89th Street, 427-0770*
CARDIGAN/*Victoria Falls/147 Spring Street/226-5099*
KNITTED TOP/*Henri Bendel*



Photographed by Corinne Colen.



These Toolish Things

Give Mom a fresh start in the garden. The ingenious Gardena tool system is a godsend for city gardeners, whose storage is often limited. The tools ($9 each) attach to one handle ($9 or $11, depending on length) and are kept in the orange-plastic wall-mounted rack ($8.50). The sports gloves ($5) have a rubberized grip, which makes them good for garden chores. The canvas boating bag ($38), with shoulder strap, is just as useful on dry land. (A leather-trimmed bag is $48.) All are from Zona. What to grow? Try clever flower and vegetable kits ($1.98 to $8.95) from Conran's.

CONRAN'S/*160 East 54th Street, 371-2225, and 2 Astor Place, 505-1515*
ZONA/*484 Broome Street 925-6750*

Going in Style

If she's a traveling mom, she's sure to welcome Sonia Rykiel's brilliant leather tote ($285), roomy enough for a week-long jaunt. And Rykiel's drawstring cotton-knit dress ($105) looks terrific on any mom, lean or pleasing of plumpness. When she gets there, Mom will be understood in Spanish, German, Italian, and French, with tiny dictionaries that fit neatly into a morocco case ($75), along with passport and currency. Marla Buck's acrylic spatter cuffs ($68) provide instant color coordination. Back home, accordion "keepers" ($7.50 each) are handy for storing photos or travel notes.

CUFFS/*Henri Bendel*
DRESS AND TOTE/*Sonia Rykiel/792 Madison Avenue, at 67th Street/744-0880*
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In the Frill of the Night

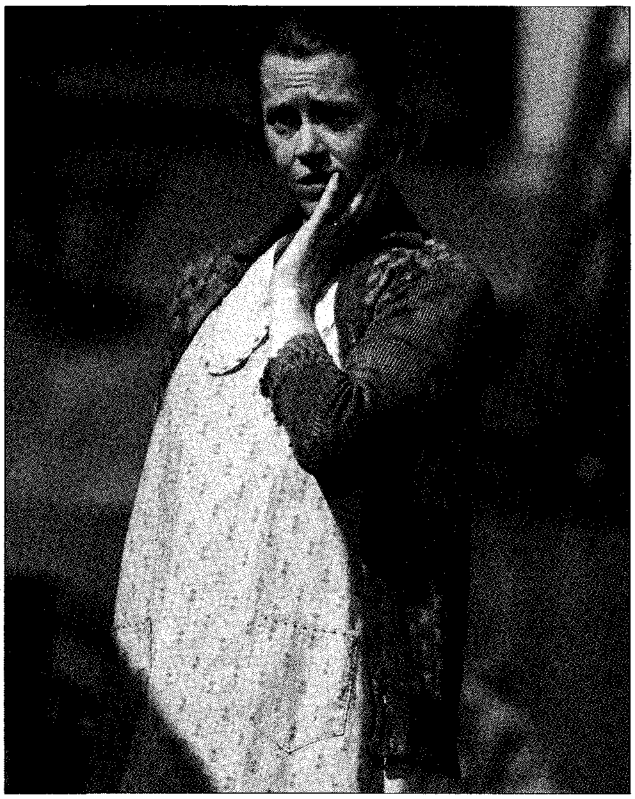
For boudoir luxury (clockwise, from top center), a fragrant candle ($52), antique hankie ($3 to $75), hankie frame ($45 to $75), linen pajamas ($180), dotted-swiss camisole ($295) and tap pants ($225), soap leaves (75 cents), silk mules ($65), silk shoe bags with toe stuffers ($40), hatpin holder (for talc, $95 to $110), and celluloid bracelets ($58).

BRACELETS/*Henri Bendel*
CANDLE/*Saks Fifth Avenue/Linen Gallery*
CAMISOLE SET, MULES, FRAME, SHOE BAG/*La Lingerie/792 Madison, near 67th/772-9797*
HANDKERCHIEF/*Jana Starr–Jean Hoffman/236 East 80th 535-6930*
HATPIN HOLDER/ *Henri Bendel*
PAJAMAS/*Margaret Howell/840 Madison, near 69th/737-4128*
SOAP LEAVES/*The Soap Opera/30 Rockefeller Plaza/245-5090*

Television/John Leonard

THE GUISE OF DOLLS

"...Fonda's articulation of a misplaced self in *The Dollmaker* is heroic. She lets her body do her thinking..."



Babes in the wood: *A hillbilly with a gift.*

IF I WERE TO PADDLE, PERHAPS BY kayak, through the sunset of the old order and into a brave new revolutionary dawn, I'd prefer to do so in the company of Joan Baez rather than Jane Fonda. As heroines of the pop left go, at least in the United States, Baez seems to have more fun, and I'd rather face the brave new revolutionary dawn with a song in my heart than have to do exercises. Nevertheless, if we look at Fonda and think of something else besides Hanoi, we always see a superb actress who gives herself up to demanding roles of a staggering range, without for an instant cheating on the intelligence or the emotions of her audience.

On the screen, she isn't Jane Fonda at all. She is the comedienne in *Cat Ballou* or the sex doll in *Barbarella* or the chain-smoking Lillian Hellman in *Julia*. She can be smart and fast and at the same time ambivalent and almost maternal, as in *Klute* or masochistic and suicidal, as in *They Shoot Horses, Don't They?* or even be a sort of radicalized abstraction, as in *Coming Home*. She has made some lamentable movies—*Fun With Dick and Jane* comes, alas, to mind, and so does the Simonized *California Suite*—as well as some slick ones, such as *The China Syndrome* or *Rollover*, which I seem to be alone in the world in having liked, maybe because the idea of money as metastasis appeals to the class struggle in me. But she never seeks merely to ingratiate, to be forgiven because she *is*, after all, Jane Fonda, a star, and therefore more precious than her material. It is as if her brain were closing like a fist around the facts of character, of situation, and then she let her body do her thinking.

She is, quite simply, wonderful in **The Dollmaker** (May 13; 8 P.M.; ABC). Harriette Arnow's novel—a classic of American feminism first published in 1954 and then mostly neglected until the culture grew up to appreciate its many virtues, some of which are Faulknerian, although George Eliot emphatically suggests herself—has been adapted, lovingly, for television by Susan Cooper and Hume Cronyn, and directed by Daniel Petrie, who also gave us, busily and shamelessly, both *Eleanor and Franklin* and *Sybil*. Fonda is asked to play the part of Gertie Nevels, and she swallows it like a flaming sword.

Gertie Nevels is not a morbid marathon dancer or a reptilian *Newsweek* editor or a humorless Broadway playwright. She is a mountain woman, poor white hillbilly trash, with five children and a gift for carving wood. What she wants for her family is a farm. What she must settle for, during World War II, is a forced uprooting from her Kentucky hills to a federal housing project in Detroit, where her husband, Clovis—Levon Helm, who was Loretta Lynn's father in *Coal Miner's Daughter*—gets a job as a mechanic. Even though she talks funny, Gertie isn't cute. Nor is *The Dollmaker* anything like *The Waltons*. Be warned: A child will die, and you will be sick to your stomach, and Detroit is a violation of every single one of Gertie's values, and she will invent her own value, carve it out of wood, and it will lack a face, and her neighbors, such as they are, will suspect it of Christian symbolism, and I think it means something else.

Jane/Gertie is surrounded in Detroit not only by her children, who are as difficult as children tend to be in real life and tend not to be on television, but also by actors as accomplished as Amanda Plummer (Mamie Childers), Geraldine Page (Mrs. Kendrick), Ann Hearn (Max), and Bob Swan (Victor). I admire them all, and the squalid city texture, and the cold winds of history—war, unionism, life-denying religion, male incomprehension—that blow through all three hours of this program. But they would be meaningless without Fonda, slow-moving with her baskets of dolls, quick-witted with a sick baby, heroic in her articulation of a misplaced self, the dancer in her thickened, the innocence in her hammered as if to temper its steel. When Fonda tells Helm, "All my life I been doing what I was told... you never asked," and "Don't you tell me to do it your way, I ain't doing it anymore," what ought to have clunked cliché-like, counterfeit, is newly minted, true coin, rich. With Gertie, we seem to have endured the whole industrial revolution, a substitution of jigsaws for the hands of the self-taught artist. Fonda embodies the novel and its penultimate epiphany:

> She tried to work faster on the uplifted hand, held close against the chest. Gradually the man in the wood brought some calmness to her; he was alive; the hands, the head, even the face were there; she had only to pull the curtain of wood away, and the eyes would look down at her. They would hold no quarreling, no scolding, no questions. Even long ago, when only the top of the head was out of the wood, below it had seemed a being who understood that the dancing, the never joining the church, had been less sinful than the pretending that she believed, and—She never heard the knife

strike the floor, fallen from her hands; instead, she heard her moans, her words, like from another's mouth; her tongue ashamed, too ashamed to use her own speech, but crying in the words of the alley, "I stood still fer it—I kept shut—I could ha spoke up."

Who is the man in the wood? Not Christ; Christ is in fragments, in doll form, on the streets, among the neighbors. And probably not a man at all. *The Dollmaker* is a radical book, and Harriette Arnow insists that Gertie cleave the faceless wood figure—she needs wood to make more dolls to sell at Christmas to support her family—and Fonda obliges, a self-splitting so that there will be enough energy for life. She is making people out of an idea. It is stunning.

Back in 1973, Harriette Arnow was quoted as saying, "Several men have through the years said to me: You write like a man. They consider this a compliment. I want to ask: Which man? I never have. Without the answer, I do not feel complimented." She should feel complimented by the televised version of her novel. If you miss *The Dollmaker* on Sunday night, you will be cheating yourself. Fonda wins my heart and, I hope, at least an Emmy.

ONCE MORE, THE PAS DE DEUX OF WHITtaker Chambers and Alger Hiss—the bad teeth, the old Ford, the hollow pumpkin, Woodstock typewriters moving around in the night like cats.

Haven't we had more than enough of the chewing of these old strings of gristle? Proponents of Hiss and of Chambers, in so many books and a seemingly infinite number of magazine articles, belong to opposing, almost Ptolemaic schools of thought. The fixed center of the universe is either Hiss's guilt or his innocence. All else revolves around these gravities of treason or blamelessness. If there are irregularities of orbit, peculiar motions in the evidentiary stars, wobbles of fact, they will be explained away with a web of ingenious could-have-been-might-have-beens.

Concealed Enemies (May 7, 8 P.M.; May 8 and 9, 9 P.M.; PBS) is surprisingly calm, almost decorous, in its dramatization of the famous case. It seems to want to believe that Hiss was innocent, but is equally attracted to Chambers as a sort of American Bolshevik, a home-grown Russian only Dostoevski could have loved. Hiss, on the other hand, is seen as a sort of Jay Gatsby. With Edward Herrmann as Hiss and John Harkins as Chambers, it has found the perfect physical presences to manifest their respective enigmas. With Maria Tucci as Priscilla Hiss, it has discovered the perfect actress who usually refuses to work on lesser television. After all four hours, it wrings its third hand: We give up. As Julian Wadleigh (Frank Maraden) pointed out, "this trial is about politics, not truth."

But which politics? Against all my political instincts, I've come to believe that Chambers, mostly, told the truth, and Hiss, mostly, made moonbeams. Elinor Langer, in her splendid forthcoming biography of Josephine Herbst, seems to be equally disillusioned. *American Playhouse,* into whose grab bag *Concealed Enemies* seems agreeably to have fallen, just feels bad with a high polish. The high polish makes the mini-series work, at least for those of us who are astronomers and astrologers of the brave new revolutionary dawn. The Chambers I knew, besides being Hiss's accuser, also translated *Bambi,* read Rilke, liked Allen Ginsberg, impressed Lionel Trilling, and personified, like any Underground Man, modernism as a dislocating text: "It seems," he said, "as if, by the fretting of raw edges, there arises a peculiar music: we do not know how." Whereas Hiss to the end, if there will ever be an end, was a Harvard man, and therefore suspect. They knew each other, even if, after this extraordinarily scrupulous enterprise on public television, we still don't know them at all. Friendship may be the real killer. ■

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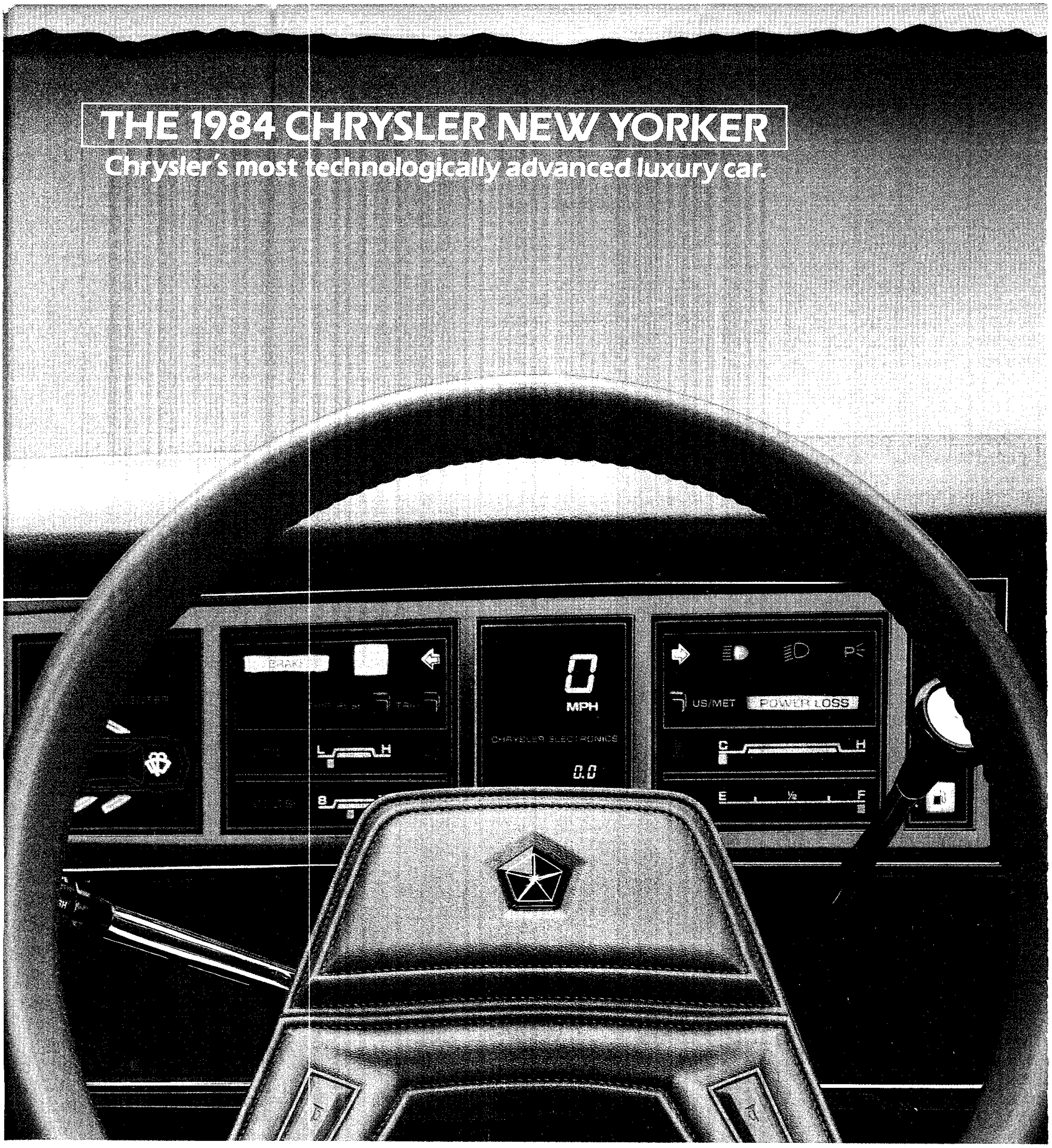

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CAPTAIN COURAGEOUS

"...A fascinating adventure, *The Bounty* shows us a 'revisionist' Bligh—bluff and doughty, touching and pitiable..."

Moment of truth: *Anthony Hopkins (center) and Mel Gibson (right), as Bligh and Christian.*

IN THE FIRST (1935) MOVIE VERSION OF *Mutiny on the Bounty,* Charles Laughton, as William Bligh, great sailor and tyrant, gives a performance of amazing power. Acting up a squall from his first appearance on the *Bounty* ("Mr. *Chris*-tian, clear this rabble from the deck!"), Laughton breaks all the sacred rules of film acting. He doesn't "internalize" anything; he's not content merely to "be" William Bligh, or to let the camera "discover" his character. On the contrary, he lunges at the role like a stage actor reaching for the balcony. Jaw thrust out, he stalks the *Bounty* in a walk so theatrically rigid, he seems to be balancing himself on two wooden legs.

Laughton's Bligh is an indelible film image, but is he believable as a man? This Bligh is not only a sadist, lashing and keelhauling his men halfway around the world, he's a crook and liar as well, a tyrant in petty matters as well as great. Can the real William Bligh have been so evil? Well, nothing diminishes art more disastrously than the truth. (Who but the most literal-minded would be interested in the actual Richard III, that earnest and able administrator?) Yet the new adventure film **The Bounty,** which restores Bligh's soul and his reputation, and presumably tells the truth, is a fascinating movie.

The screenwriter, Robert Bolt, has bypassed the fustian Nordhoff-and-Hall novel (a reworking of history) that served as the basis of the earlier film versions. Instead, Bolt adapted Richard Hough's book *Captain Bligh and Mr. Christian,* which makes liberal use of Bligh's stately, beautifully composed journals. This new "revisionist" Bligh is a fully rounded character—not a corrupt sadist but a fiercely ambitious sailor who becomes excessively harsh only when he feels his crew slipping away from him in Tahiti.

Produced by Dino De Laurentiis, *The Bounty* was directed by the Australian-born Roger Donaldson, who took over after David Lean stepped out. Donaldson, whose best-known previous work is the small domestic drama *Smash Palace,* made in New Zealand, seems an odd choice, but he turned out to be the right one. *The Bounty* is a big, spectacular movie, with the normal complement of storms, floggings, and naked Tahitian girls flinging themselves at bony Englishmen, but there isn't a melodramatic cliché in sight. Indeed, *The Bounty* is the opposite of melodrama: We can see that William Bligh and his familiar antagonist, Fletcher Christian, are both right, both wrong. *The Bounty* demythicizes without debunking; its characters emerge as fallible men with heroic dimensions.

As Bolt and Donaldson tell it, when Bligh (Anthony Hopkins) took command of the *Bounty,* in 1787, it was to make a name for himself. His task was to transport, from Tahiti to the West Indies, the breadfruit plants that the British hoped would flourish in the Caribbean and feed the slaves. The movie begins some years after the mutiny. Bligh faces a court of inquiry led by snooty officers (including Edward Fox and Laurence Olivier) who are inclined to believe he was guilty of negligence and cruelty. As Bligh defends himself, we see the voyage from his point of view: The crew, it turns out, was an undependable gang of louts, and Fletcher Christian (Mel Gibson), who was Bligh's close friend, an untested young man.

As always, Bligh and Christian represent dialectical opposites—ugliness and beauty, authority and sexuality. In 1935, Clark Gable made Christian a stolid good fellow, but when M-G-M tried again, in 1962, Marlon Brando turned the character into a lisping upper-class fop who enjoyed teasing Trevor Howard's rough-voiced, untutored Bligh. Brando's antic perversity threw the movie out of whack: It seems right that Bligh should dominate this particular bad marriage.

Anthony Hopkins, whose past movie work has been wan and overdeliberate, is a surprisingly full-voiced and powerful Bligh. He wears his hair in a clipped, Napoleonic cut that brings out the pugnacious roundness of his skull, and he lengthens his vowels, which gives an odd military music to his speech. This Bligh is highly intelligent, bluff and doughty—completely a seaman, but also a stiff and angry man whose jocularity always sounds bullying, a leader so jealous of his moral and legal right to hold sway that he must extinguish the merest spark of disrespect with a blast of scorn.

Eager for glory, Bligh endangers the lives of the crew by trying to go round stormy Cape Horn, giving up only after a month's steady battering. The voyage goes well after that—until Tahiti. As the exhausted men gape in disbelief, the natives rush out in little boats to greet them, and the way Donaldson stages and shoots the scene, the naked girls, breasts reaching upward, seem to be offering themselves as comfort and reward. In

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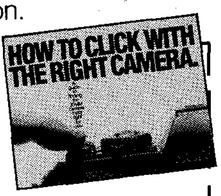

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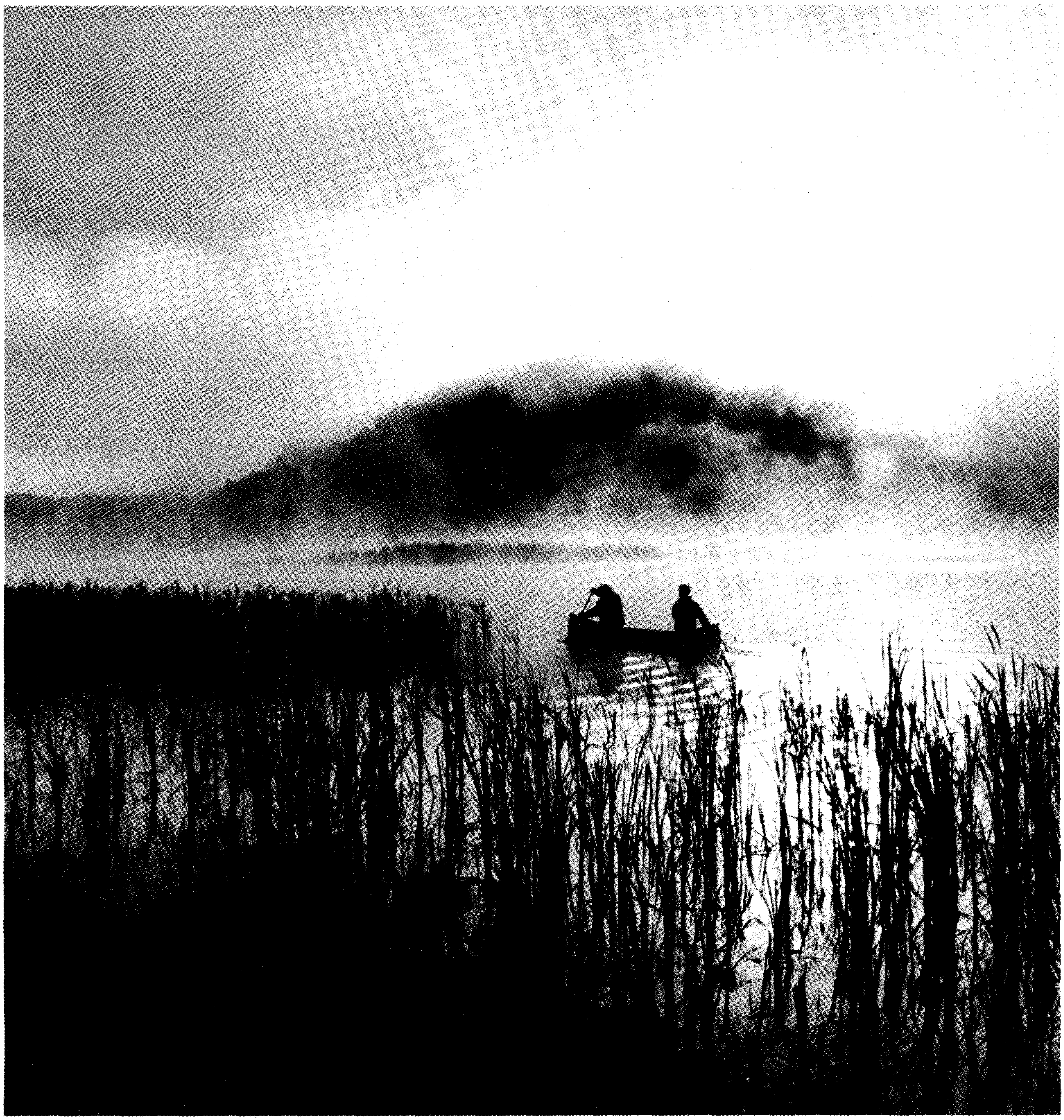
the next few months, the men give themselves up to pleasure, while Bligh, sweating in his bunk, suffers alone. This midnight anguish is mysterious—there's a suggestion of unconscious homosexuality in his pained disapproval of Christian's passion for the beautiful, silent Mauatua (Tevaite Vernette). Putting out to sea after months of play, the men can no longer stand naval discipline, and Bligh, increasingly baffled and sarcastic, becomes a self-righteous martinet.

It's good to hear Anthony Hopkins roar. When he lets it out full, his voice has a heroic timbre that no American actor can match. And yet, despite the tantrums, his Bligh is touching and pitiable—not a mesmerizing figure like the blustery Laughton, but a sympathetic man gone horribly wrong. In another fine performance, Mel Gibson, whose manner is strikingly modest for so good-looking an actor, makes Fletcher Christian callow and unsure of himself. When Christian falls in love, Gibson falls into the thick, insensible languor of a young man for whom erotic pleasure is the only thing that matters—he looks at the duty-bound, indignant Hopkins in sheer disbelief. And later, when Christian, leading the mutiny, is stricken by doubt, Gibson lets his voice go high and weepy, a dangerous gamble that works. The mutiny is both the best and the worst moment of Christian's life.

The way Roger Donaldson orchestrates the mutiny, it's not an exultant explosion of cleansing violence but a sickening, almost incoherent outburst of rage and dismay. Donaldson is not a grand-style pictorialist like David Lean. He likes to work close in, and he doesn't mind letting his shots get messy, if mess is what is called for. There are some obvious blunders—a few minor plot strands get lost; the native girls appear too pliantly fleshy and inexpressive; a couple of scenes could be juicier. But there's strength and integrity in Donaldson's evenhanded approach to the moral issues, and some of the details are superb—for instance, the way the faces of the crew, slack-jawed with amazement, are photographed through undulating thighs as the Tahitians dance and then ecstatically fornicate for the greater glory of the gods.

The Bounty isn't priggish, but it has an eighteenth-century, Tory point of view: Sensuality and indolence destroy the crew not only as members of the navy but also as men. Meanwhile Bligh and those who remain loyal to him, suffering horribly on their 3,600-mile open-boat journey, draw closer to an ideal of human conduct in their self-sacrificing concern for one another. We may not agree with the film's conservative vision, but at least it makes the case with noble eloquence. This is a somber, powerful, and satisfying movie. ■



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Books/Rhoda Koenig, Bette Bao Lord

THAT OLD WHITE MAGIC

"*. . .The Witches of Eastwick* is John Updike's funny valentine to the ladies, a chocolate filled with crunchy frog. . ."

The Witches of Eastwick, *by John Updike. Alfred A. Knopf; 336 pages; $15.95.*

A SEPTEMBER EVENING IN THE SMALL, salt-stained town of Eastwick, Rhode Island. Two divorcées are gossiping over cocktails and supermarket pâté. Enter a third. "Hi there," she says. "Tell me . . . was that thunderstorm the other day yours?"

Welcome to the coven of Alexandra, Sukie, and Jane. Women on the loose, shooting off unharnessed sexual electricity, have always been associated with witchcraft, and these three do stir up a lot of angry whispers as they batten on all the available men in town—available having nothing to do with unmarried. But the three are also witches in more than metaphor. They can transform balls (tennis) into bats (*Chiroptera*), fill their enemies' mouths with dead wasps and parrot feathers, and not only complain about the weather but do something about it. Pottering around in one another's houses, they combine their forces for homely spells ("We must seal the malignancy in. Jane, do you have any Reynolds Wrap?").

Yet stronger spells are brewing in the old Lenox mansion, where "the great roof slates . . . came crashing unobserved in the winter storms and lay like nameless tombstones in summer's lank tangle of uncut grass." A puff of smoke from one of the chimneys like hunched buzzard's wings signals the arrival of a new witch in town, a man with hairy hands and tiny feet from the devil's playground of New York City. Darryl Van Horne appears, and in no time becomes master of ungodly revels, tended to by luscious Lexa, perky Sukie, and prim Jane as steam rises from the eight-foot hot tub and Janis Joplin wails "Down on Me."

The Witches of Eastwick is John Updike with his shoes off, not writing a Great New England Novel but a vastly enjoyable one. Here's to the ladies, he says, handing us a most unusual valentine, like those Monty Python chocolates with a filling of crunchy frog. His three witches are all in their thirties, at the age when women struggle against the ghosts of unwanted ancestors, when the bones start to be submerged in waves of fat, or the lines of the skull peep through the skin. Sukie, Jane, and Alexandra, as full of powerful female forces as a pomegranate is full of seeds, deal magnificently with this challenge, as they do with their hapless boyfriends (a Unitarian minister who wants to be a hippie, a plumber in denim leisure suits) and their clamoring children, little bird beaks perpetually cawing to be fed. These women curse, a fashion they were not born to (the time is the Vietnam War), but it's the well-earned cursing of women who have put in so many years wiping up infants' mess and writhing beneath their husbands that they're entitled to call things by their right names. Sukie wails, of her departed boyfriend, "He loved me so. He used to just hold my foot in his two hands and kiss between each pair of toes." "Of course he did," Jane retorts. "That's the kind of thing men are supposed to do. They're supposed to adore us. They're shits, try to keep that in mind. Men are absolutely shits, but we get them in the end because we can suffer better. A woman can outsuffer a man every time." Updike captures the tone of women of a certain age and frame of mind—their crushing directness, their cynical optimism—with the lack of sentimentality that betokens a deep and honest love.

Updike: *Mellowness and murder in a small New England town.*

Photograph © 1984 by Thomas Victor.

Updike is less successful with the cat among these juicy pigeons. Darryl Van Horne is clearly an attempt to get as far away as possible from the tall, slim gentlemanly devil in a goatee and striped pants. He's a Madison Avenue hustler, a chunky, pushy know-all who needles the locals in bad Yiddish and worse French, and gets up in the middle of sex to adjust his stereo equipment. Darryl didn't do anything for me, and his fascination for the women is unconvincing, but he does give Updike the chance for some funny little touches (his towels are monogrammed "M").

I suppose some people (and we all know who they are) will ask why the witches' powers are so circumscribed. If Sukie can turn milk into cream, why doesn't she literally conjure up hot dinners for her whining kids? If Alexandra can kill a squirrel with a dirty look, why can't she slice a few inches off her hips? (Instead, since she lacks the willpower to diet, she takes an Italian lover.) Why don't they print money? I can't answer these questions, except to say that Superman spent World War II getting cats out of trees, and if the people in a Hitchcock movie went to the police, the movie would be over.

Bette Bao Lord is the author of Spring Moon *and the forthcoming* In the Year of the Boar and Jackie Robinson.

No, *The Witches of Eastwick* isn't meant to be read for its plot (a bubble) or any deep pronouncements on the mystical conjunction of the sexes. Read it for Updike's masterly tone, which can be mellow as a puppy at nap time, or, in a brilliant set piece of impulsive murder and methodical suicide, cold as a witch's teat. Who else can translate a Bach cello suite into English, or terrify us with a metaphor ("Her piano students associated the black and white of the keys with bones and the darkness of the pit")? Yes, indeed. There ain't no nicer witch than Mr. U. **—R.K.**

Salesman in Beijing, *by Arthur Miller. The Viking Press; 254 pages; $16.95.*

ONLY SIX YEARS AFTER CHINA LIFTED ITS ban on Beethoven and Shakespeare, Arthur Miller was invited to direct a Chinese version of his quintessential American play, *Death of a Salesman.* The idea was astonishing. He didn't speak Chinese. Only one of the Chinese actors would speak English. Besides, "Willy Loman had sprung out of a world of business ambition, a society infected with the success fever; China was more than ninety percent peasant and most living Chinese had been taught proletarian socialist values, the very antithesis of those Willy strives for. The whole effort might end in calamity."

Miller, fortunately, took up the challenge. *Salesman in Beijing,* the log he wrote during those seven weeks of rehearsals, speaks to the widest audience, from avid sinologists to people who look for China on the fourth floor at Bloomingdale's. Unlike writers bent on replacing decades of hostility with instant romance, the red herrings of Senator McCarthy with the rose-colored glasses of Shirley MacLaine, he succeeds as a matchmaker where sentimentalists fail. His artistry fosters true affection—complex and difficult—as well as respect among equals with divergent histories.

At his first meeting with the cast, Miller reveals his motive for being there: "to try to show that there is only one humanity." And it is through the detailed process of putting on this play, the questions raised, the answers given, that his goal is ultimately achieved.

Throughout, Miller probes for parallels to root the actor in his role, to transplant himself into the Chinese landscape. What lie would a Chinese tell to impress a girl? he asks. Answer: His father lives in Hong Kong. Ever play gin? The question brings down the house. That's all they did for three and a half years during the Cultural Revolution when the Beijing People's Art Theatre was off raising rice in the countryside. Could the Loman boys exist here? The answer is an emphatic yes. Everything they do, Chinese sons could conceivably

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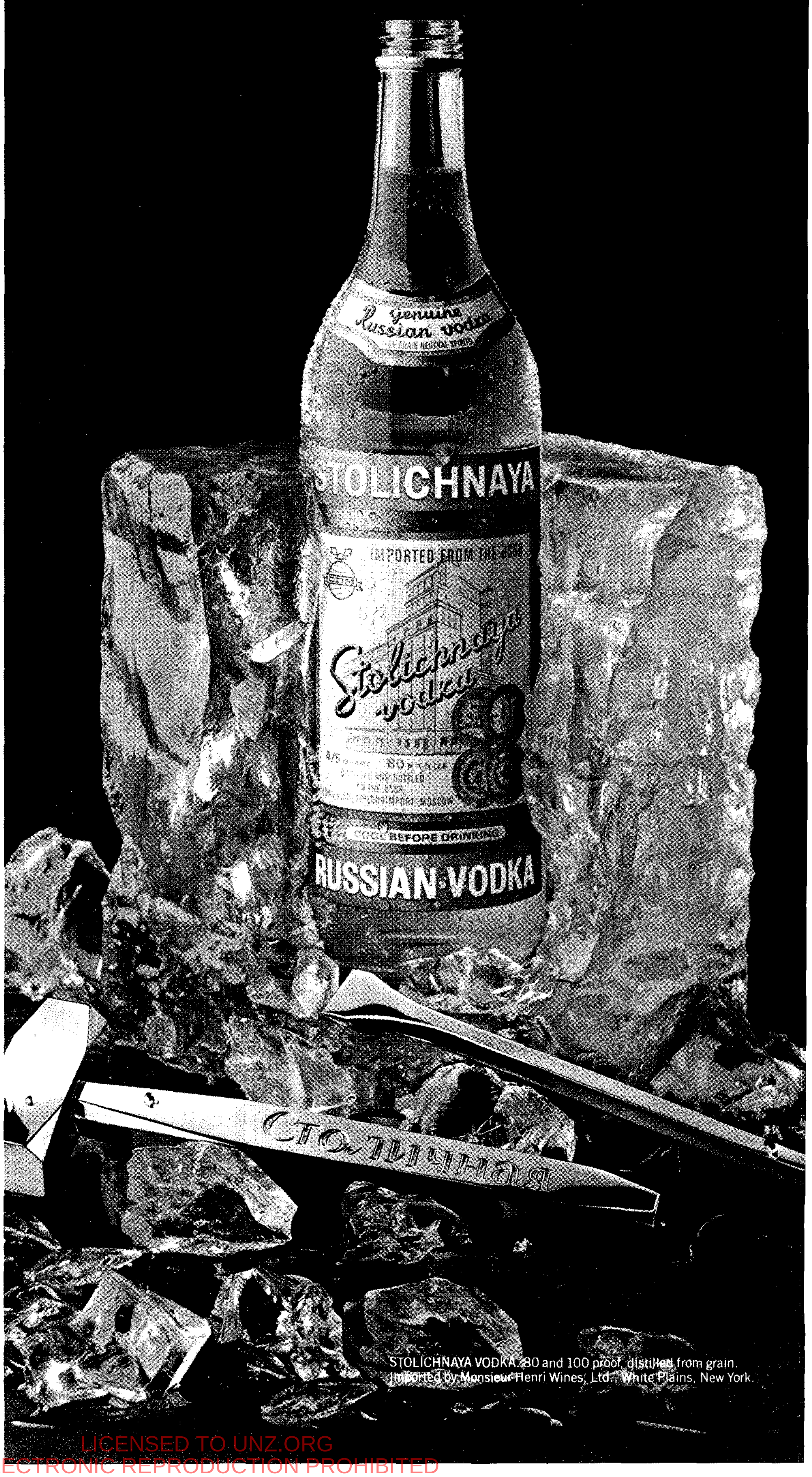

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do, too. All, that is, except to address their father as "Sport" and their mother as "Pal."

Throughout, differences abound. Style and technique, paramount in Chinese theater, are the enemy of realism and conviction, which Miller prizes. Willy Loman, the bankrupt salesman, ends the last act by killing himself for his insurance money. Citizens of the People's Republic have never heard of life insurance. Ying Ruocheng, who plays Willy, speaks English flawlessly, and translated the play, confesses on the twelfth day that it had never occurred to him that rugged individualism in fact existed in America. If he had not grasped this, how would the play have made sense to the average Chinese audience?

During one rehearsal, the female lead vanishes in the middle of a scene to perform duties for the city's Revolutionary Council. On Broadway, Miller muses, "the day the world is blown up, the playwright whose show opened the night before will be leafing past the news section of the *Times* to find his review."

Throughout, there is drama, from that implicit in staging any new production, to the skeptics watching askance in the wings—Americans who suspect the tragedy of serving Communist propaganda, Chinese who distrust innovation for the sake of art.

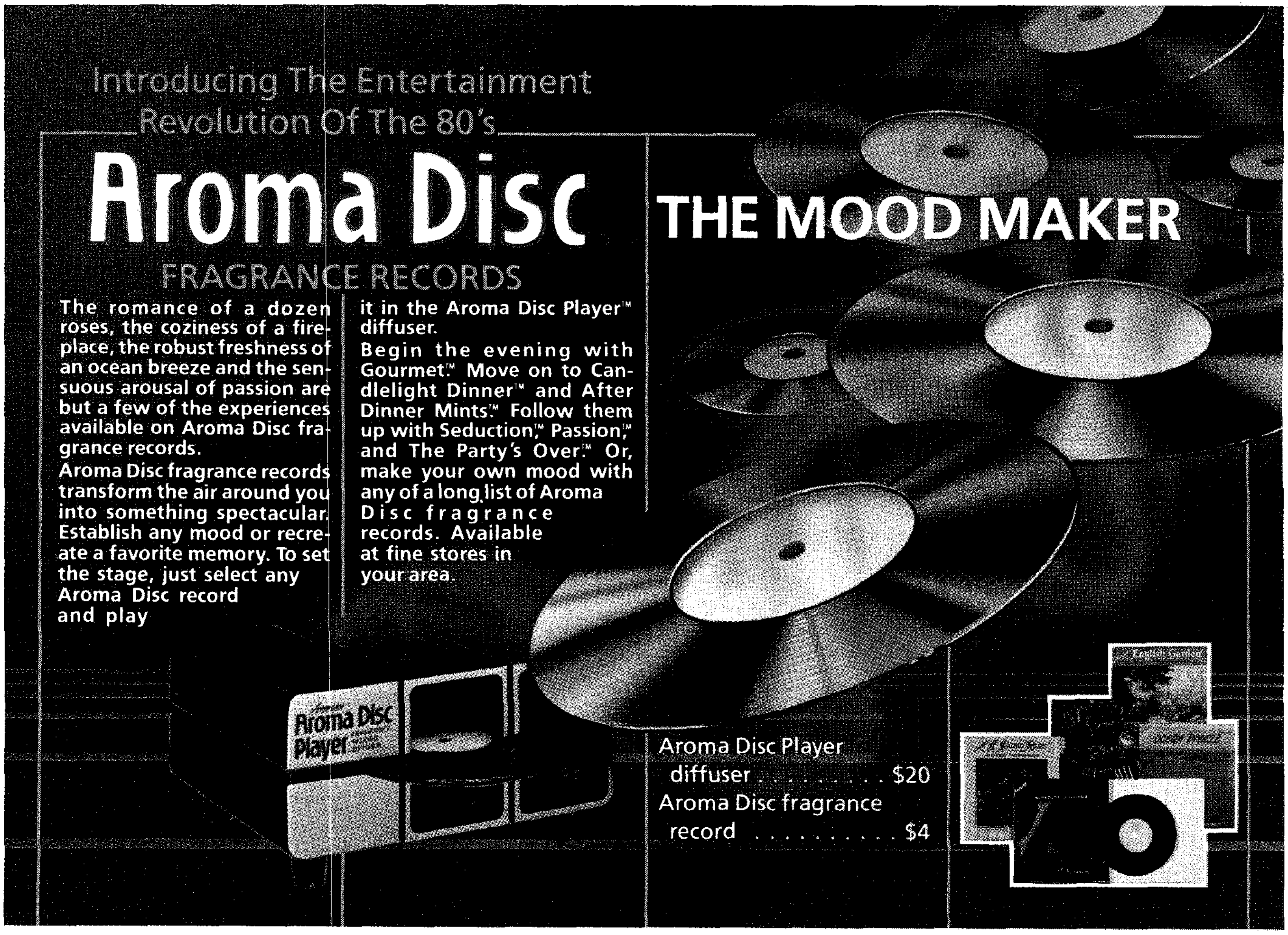
Still, actors are actors the world over. They cling to favorite cover-ups. In this case, wigs. It seems no self-respecting Chinese would appear in a foreign play without one, preferably something long, blond, and wavy. This violates the Brooklyn director's dictum that "to make this play most American is to make it most Chinese." The result is not Western confrontation but Chinese passive resistance. The humor of the skulduggery that ensues is universal.

Miller's daily entries fashion a mosaic of China, sparkling with insight. "With all the brutality of their history one sees on the streets many fine gestures of gentleness and caring. Perhaps it's that their crowdedness has bred into them an etiquette necessary to survival. And doubtless for some, socialism is still ethics." He notes the leveling effect of Chinese conformity "is not that everyone is equal, rather it is that no one stands out—not at all the same thing." In his log, the reader visits China past and present, meets individuals not types, samples what is Chinese, what is Communist, through the sensibilities of a writer who is honest and humane.

By opening night, Miller "can no longer call up the notion of Chinese mysteriousness." *Death of a Salesman* triumphs. Laughter and tears flow. The audience does not stop applauding. On my recent trip I learned that the play enjoys a run second only to China's own beloved classic, *Teahouse*.

Salesman in Beijing poignantly reveals China within the play and the play within China. **—B.B.L.**

In brief: Past Imperfect (SIMON AND Schuster; 358 pages; $16.95), the memoirs of Joan Collins, follows her progress from bachelor pad to hotel suite to private yacht with a thoroughness that inspires the following reflection: It used to be that you'd characterize a bad girl by saying, "She goes to bed with every man she likes"; nowadays, the honest woman proudly says, "I go to bed only with men I like." **—R.K.**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WHAT'S THE POINT?

"... *Sunday in the Park* feels icy to the touch; its concepts and inventions are clever, not moving. And—where's the music?..."

Sunday in the Park With George IS, I AM afraid, as clever a show as you are likely to see. There is some sort of concept, invention, originality, trick in every square inch and unsquare moment of it (well, in the first act, anyway), but the trouble with these concepts, inventions, etc. is that they are all clever rather than penetrating, revealing, exhilarating, moving, or anything else that ingenuity alone, without thoughtfulness and feeling, cannot be. It is a meal made up exclusively of fancy hors d'oeuvre; better yet, it is intricate sculpture in ice: Instead of melting your heart, it melts itself. And while it lasts, it does not touch the soul with any kind of warmth, though it makes gestures in that direction; in fact, it feels icy to the touch. Not for nothing does it play in a theater adjacent to the one housing *The Real Thing.* Except that it has music—if that's what that is—it is the same kind of heaping up of, dazzlement with, and frustration by cleverness.

It would, however, be wrong to underestimate that cleverness just because the show's creators so patently overestimate it. To take Georges Seurat's famous painting *La Grande Jatte,* and coax it to life bit by bit on the stage complete with the imaginary identities and relationships of the people depicted in it, and to introduce some of Seurat's ideas about art even as bits of scenery—and, as it were, bits of plot—float down, pop up through slots, slide in, glide about, appear and disappear all over the stage ... this brings into play oodles of theatrical and technical ingeniousness. Thus, because Seurat was (in a term he repudiated) a pointillist, the music will, as he paints, go staccato. Thus, if he is painting a scruffy mutt and an effete lapdog, he will sing about it in a song that barks and yaps, growls and whines. And the lyrics are, as always with Stephen Sondheim, at best infernally, at worst doggedly clever: "What's the matter with the middle?/ That's the puddle where the poodle did the piddle," even if there is no poodle among the dogs. And, as so often with Sondheim, the repulsive is at the heels of the clever: "Piece of pastry, piece of chicken,/ Here's a handkerchief somebody was sick in." And, as usual with Sondheim, the composer lags behind the lyricist.

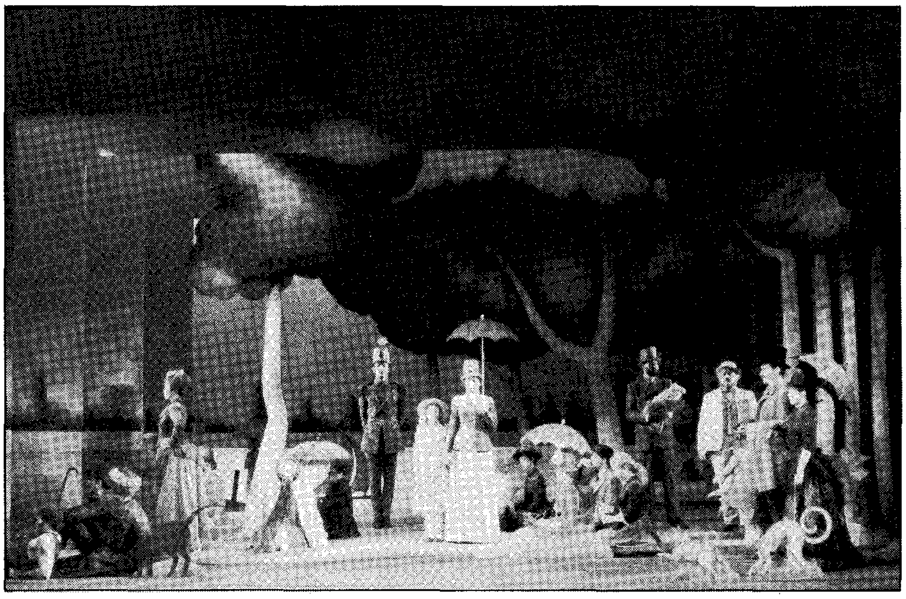

Tableau vivant: *Seurat's* La Grande Jatte, *brought to "life" in Sondheim's musical.*

The music here is, in a sense, pointillistic throughout. There are bits of modernism—superficial borrowings from a variety of serious composers along with devices from such modish minimalists as Glass and Reich—splintered and thrown together with bits of standard Sondheimisms that here, however, sound like mere riffs. This mixture allows for some bizarre and sometimes striking effects—especially in the fetching part writing for chorus and the frequently unusual chamber instrumentation by Michael Starobin; finally, though, there is nothing to sink your teeth in, nothing with a genuine musical profile. Strictly speaking, this is a musical without a single song in it.

And what is James Lapine's book trying to impart? Something about the choice the artist must make between his art and human fulfillment (Yeats's "perfection of the work" versus "perfection of the life"), something about the envy and resentment that are the great man's lot, something about the hopelessness of a simple woman's trying to love a genius, something about unfulfilled yearnings and mutual misunderstanding. It's both too much and too little, too old and too scattered among the clevernesses of bringing *La Grande Jatte* to life; there is no time, in the one act they get, to come to know these characters except insofar as they are clichés, and surely no chance to become involved with them. "Connect, Georges, connect!" Seurat says to himself, vaguely echoing E. M. Forster, but the flecks refuse to coalesce.

The second act features a new bunch of characters. The time is today, and George, an American avant-garde artist who is Seurat's putative great-grandson, is showing his latest work, a piece of laser art entitled *Chromalume #7,* to an invited audience at MOMA. The demonstration is preceded by a slide lecture about Seurat given jointly by George and his grandmother, the baby in *La Grande Jatte,* begotten by Seurat on his mistress and model Dot. This is followed by a typical museum-opening party; then back to France and the now very changed island of Grande Jatte, where George is to create a new work at the invitation of the French government, but fears that he is going stale. Dot (whom Lapine invented along with the rest) appears to George, and there is a bittersweet, ghostly romance in which the past is relived and its wounds are healed. Or something like that; the whole confused second act seems to exist only for Bran Ferren's nifty laser show, and because Broadway musicals are expected to have two acts.

There is adorably cunning scenery by

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> "... There is little pathos about this *Moon,* and its two leads are miscast ..."

Tony Straiges, cannily Seuratian costuming by Patricia Zipprodt and Ann Hould-Ward, and spectacular lighting by Richard Nelson. There are some fine performances, notably from Bernadette Peters, Barbara Bryne, and Mandy Patinkin (though the part of Seurat is undemanding except when it goes canine); for the rest, cleverness is all. Thus some of the figures in the show are cardboard cutouts that contribute almost as much as the allegedly non-cardboard ones. Even the mistress's name, Dot, is a pun on the painter's style, though in France only a dowry is called *dot.* Why not have named her, even more aptly, Dotty? There is something crazy about spending this much money and effort on mere cleverness.

A Moon for the Misbegotten (1941–43) was Eugene O'Neill's last finished play, a lament, conciliatory offering, and funerary monument for his older brother, Jamie, to whom he may have felt he did not do justice in *Long Day's Journey Into Night.* Here Jamie is shown away from his Broadway tarts on a farm owned by his family; he is being decent to the wily tenant farmer, Phil Hogan, and having a platonic one-night stand with Josie, Hogan's 28-year-old daughter, a sardonic, tough, sexually wild giantess with, like Jamie himself, a hidden craving for love.

Josie is Eugene's fictitious gift to his brother, though, clearly, also what the playwright himself yearned for. Five-foot-eleven and weighing 180 pounds, she is stronger than any man around, yet extremely feminine, with large breasts that are frequently extolled, but more as pillows than as objects of erotic play. She is that well-known fantasy figure Mother-Wife-Whore, with emphasis on the first. Although the play contains some comic intrigue involving possession of the farm, its main concern is the moonlit *nuit blanche* during which Jamie and Josie find each other as fellow sufferers from the illness of living, and his longing, confession of guilt about his mother, and need to expiate are met with absolution, mothering, and the gift of peaceful sleep on the wished-for breasts. But Jamie is too far gone for sexual consummation, let alone marriage; he can only be eased toward a merciful death by Josie, to live on as a bright and aching memory in her equally stunted life.

For the play to work, it must be flawlessly cast. The present production was engineered by Kate Nelligan, who coveted the fat part of Josie. But Josie, like Jamie, must be "misbegotten": a huge thing who, because of her size and energy and appetite—and perhaps also her superior intelligence and emancipatedness—will never satisfy or be satisfied by the men in her purview. The actress who plays her must have the uberousness of the Triple Goddess, mother, mistress, and spouse. Miss Nelligan, though highly accomplished, lacks Josie's opulence of stature, her large-eyed warmth and expansive smile, her unforced, all-enveloping sexuality. The actress conveys much better high-strung, urban edge-teeterers; her anxieties and acerbities ring truer than her mellowness. How much finer a Josie was Colleen Dewhurst the last time round; still, Miss Nelligan has authority (though not, as O'Neill specifies, of the unmannish sort), exemplary elocution, and a stock of strong emotions that seem, however, commandeered into action rather than spontaneously exuded. Bluntly put, her appearance (down to an unfortunate wig) and personality are not warm and winning, and her bosom seems more suited for uneasy catnaps than the sleep that brings oblivion. Moreover, her strong Irish accent, thicker than her father's, seems less suited to Josie from Connecticut than to Pegeen Mike from County Synge.

Even so, she is vastly preferable to Ian Bannen, an interesting actor wildly miscast as Jamie. Bannen is too pinched, too ominous, too old for the mercurial, romantic Jamie, and has great problems with his American accent. With a face and voice more apposite to scheming villainy, he comes across even colder than his co-star. His line readings are often extremely idiosyncratic, but not, to my mind, tenable. And he must fumble in the footsteps of Jason Robards, whose Jamie was definitive. As Hogan, Jerome Kilty gives a performance that is bold and fascinating, but a bit too excogitated, sonorous, histrionic. He invests the pig farmer Hogan with the self-dramatizing poetry of a Falstaff or Richard II, and even gives out with something resembling *Sprechstimme* that is at times hard to understand.

Brian Vahey's set is elegantly stylized and sculptural, but more suited to Sam Shepard than to O'Neill; above all, it lacks the spaciousness from which Jamie and Josie must wrest their bit of moon-encircled intimacy. But Marc B. Weiss's lighting is faultless, and David Levaux has directed sparely and purposively, giving the actors their head, though I wish he had called less attention to the façade of the Hogan house folding itself open (and, later, shut) in accordion pleats. It is not really his fault if, in this version, the play's mother fixation emerges with more pathology than pathos.

THE CURRENT REVIVAL OF **Oliver!** HAS A puzzlingly hand-me-down look. Here is the same agreeable (except for the saccharine "As Long As He Needs Me") Lionel Bart score, the same hardworking and architectural Sean Kenny scenery, the original and acclaimed London Fagin, and the original director—no excuse for the show to look so drained, so threadbare. The etiology of this etiolation might include the excellent intervening movie version by Carol Reed, which far surpassed the stage show; the greater lavishness of subsequent stage and costume design; and a lack of choreography more acutely felt in our dance-loving age. Further, Peter Coe's directorial keenness may have flagged the third time round, and if Ron Moody is a better Fagin (though, in fairness to Clive Revill, let us recall how hard-pressed he was by various Jewish groups), the others in the cast are, with one exception, worse. Moreover, we may have learned since that the musicalization of a novel need not skimp and simplify quite so much, and are no longer so impressed by an American-style musical coming out of England.

However that may be, this *Oliver!* is somnolent. Ron Moody, I repeat, is all that Bart (though not Dickens) might have wished for, but Patti LuPone, as Nancy, must convey both trashiness and nobility, yet manages only the first. The various children are adequate but uncompelling, with the exception of Sarah E. Litzinger, who makes the small part of Bet glow and reverberate as the rest of the show does not.

A Woman of Independent Means, BY Elizabeth Forsythe Hailey, is an epistolary monodrama based on her own novel about her grandmother. It is the kind of tale and writing that is tailor-made for the coffee tables of affluent provincial society women, and the heroine is enacted by Barbara Rush with a bumptious, matronly girlishness that seems jealously to guard its amateur standing.

Bess Steed Garner was your typical three-named Texas socialite, whose two claims to fame were the ability to add to inherited or married-into wealth and an eagerness for travel beyond that of her two money-grubbing husbands. She lived long and wrote profuse, sporadically amusing letters to her family and friends, for she found "a letter more revealing than a face-to-face conversation." Since the latter here is with Miss Rush, it might have been better to mail in this play than to perform it. The ineptitude of the performance is best conveyed by its winning the 1984 Los Angeles Drama Critics' Award. ▬

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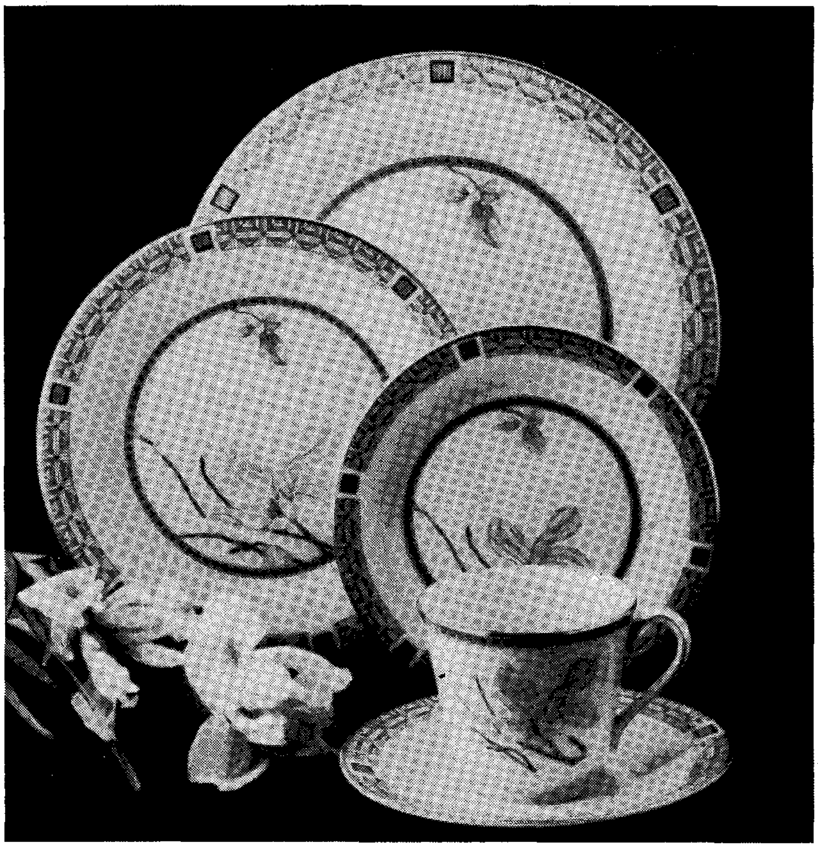

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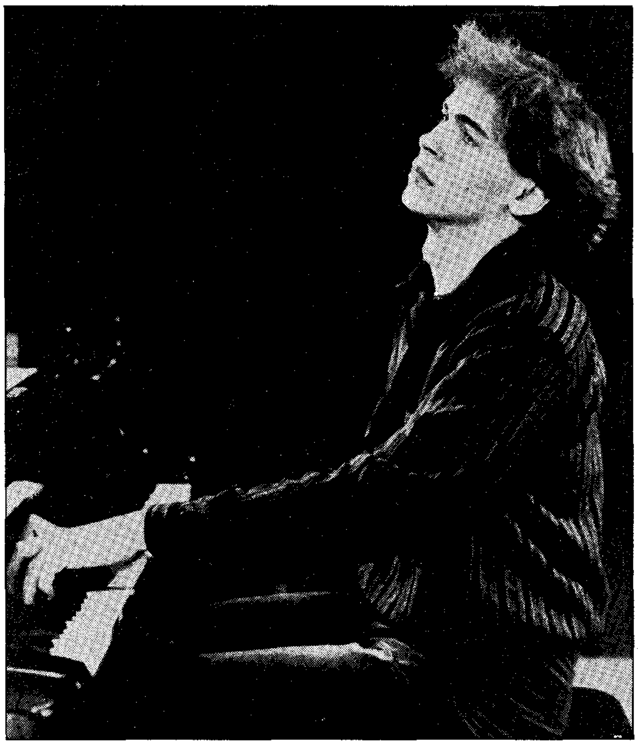
PRIZE PIANISTS

> "...Young and idiosyncratic, Pogorelich looks for a personal approach; Martha Argerich already has much to communicate..."

FOR SOME ODD REASON, CONCERT HALLS nowadays are filled with young pianists who entered major competitions, failed to take the top prize, and now enjoy more prosperous careers than the big winners. I suspect this phenomenon is partially explained by the ultra-conservative standards currently prevailing in these prestigious musical Olympics. Most judges seem to be concerned less with discovering provocative new talent than with judiciously doling out large sums of money and nervously protecting the reputation of the competition. Obviously uncontroversial, "correct" performers who offend no one will always be safer choices than quirky individualists with unconventional ideas and more potential for developing into artists of consequence.

I could dwell on the various nonentities who have won the Van Cliburn marathon over the past decade or so; but consider instead **Ivo Pogorelich,** eliminated in the third round of the 1980 Chopin competition because of his "eccentricities." Martha Argerich, one of the Chopin judges that year and herself a highly spiced keyboard personality who would instantly recognize a kindred spirit, pronounced Pogorelich a genius and resigned from the jury in protest. Apparently time has proved Argerich right, even if the label "genius" might have been applied a bit prematurely. I'm not sure what has happened to Dang Thai Son, the Korean pianist who won that 1980 contest in Warsaw, but Pogorelich now makes recordings, gives recitals, appears with leading orchestras all over the world, and invariably draws an admiring audience.

Both Pogorelich and Argerich were in town not long ago, performing concerts with different orchestras in Carnegie Hall. Neither pianist will probably please all tastes, but life would be much duller without them. Pogorelich played the Tchaikovsky First with the Boston Symphony under Seiji Ozawa, a fire-and-ice performance full of unusual tempo adjustments, phrasings, and expressive accents—no wonder Herbert von Karajan found this idiosyncratic view of Tchaikovsky so exasperating earlier this season in Berlin that he canceled the remaining scheduled performances. To my ears, Pogorelich's interpretation sounded like the work of a highly sensitized young man looking for a valid personal approach to a score that has been trivialized and played to death over the years. He may have self-consciously italicized every effect without quite organizing all his strikingly beautiful and thoughtfully considered details into a unified conception of the piece, but better his exploratory risks than yet one more mindlessly pounded-out Tchaikovsky First.



Fire and spice: *Ivo Pogorelich, loser and now winner.*

Pogorelich's new recording of the Chopin Second Concerto with Claudio Abbado and the Chicago Symphony (Deutsche Grammophon 410 507-2) has many of the same assets and defects—not perhaps a standard version for every-day listening, but definitely a stimulating and refreshing new look at a warhorse. A disc that shows the sort of pianist Pogorelich may one day become is a coupling of Ravel's *Gaspard de la Nuit* and Prokofiev's Sixth Sonata (Deutsche Grammophon 2532 093), two electrically charged pieces that immediately respond to his dazzling finger work and perfervid imagination.

For all his promise and potential, Pogorelich still has a distance to travel before he can be considered on a level with **Martha Argerich,** now surely one of today's greatest pianists as well as a mature artist with important matters to communicate. To say she took Prokofiev's Third Concerto by storm would be an understatement and only half the story of her fabulous performance with the Montreal Symphony conducted by her ex-husband, Charles Dutoit. Every note of this brazen score was so honestly articulated, so astutely integrated into the orchestral texture, and so animated by urgent musical impulses that one could only listen with breathless admiration.

Argerich appears all too rarely in New York, but at least her recordings arrive with welcome frequency. The latest is devoted to Schumann (Deutsche Grammophon 410 653-1), and this disc belongs in any basic collection. The *Scenes From Childhood* are treated like a lovingly narrated bedtime story, disarmingly direct and without a trace of sentimentality, but always warmly inflected and vividly characterized, while the volatile moods and feverish intensity of *Kreisleriana* have never sounded so gripping.

CONTEMPORARY-MUSIC CONCERTS THESE days are so completely dominated by new American works that some people must wonder if Europe has stopped producing young composers of importance. Lukas Foss addressed that question in the latest **Brooklyn Philharmonic** Meet the Moderns program at the Brooklyn Academy of Music. "Berio, Boulez, and New Europeans" was the theme of the evening, and if the examples Foss offered were the best he could find, music

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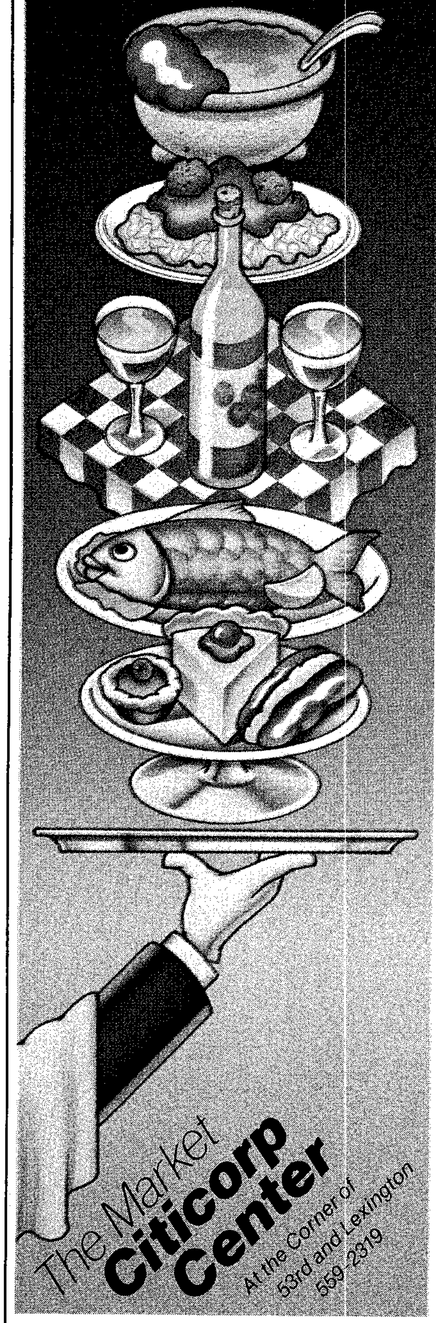

must be practically a dead art on the continent.

Three trifles by Berio, Boulez, and Harrison Birtwistle led off the proceedings: tidbits from a collection of pieces by various composers in honor of Alfred Kalmus, an influential publisher and supporter of contemporary music, on his eightieth birthday, in 1969. A succession of dreary scores followed, all of them wearily trudging over the same barren post-serial terrain of the past 30 years: *Disco*, by Louis Andriessen (Holland); *Signals*, by Arne Nordheim (Norway); *Trajet*, by Luc Brewaeys (Belgium); and *Offrande*, by Sharon Kanach (an American living in Paris). *Offrande*, for soprano, orchestra, and tape, proved especially noxious, with its pretentiously arty text ("caverns of ecstasies during eager springtimes exhausted of original scents," etc.), muddy instrumental textures of no discernible coherence or originality, and an oppressively uptight soloist, Diamánda Galás, who made the whole insane thing sound even more deadly than necessary. The only glimmer of hope came from Oliver Knussen's gentle *Hums and Songs of Winnie the Pooh*, a subtly scored and witty portrait of Milne's lovable bear, sung with infectious charm by Karen Beardsley.

Engaged!, RECENTLY REVIVED BY THE Village Light Opera Group, is a most ingenious paradox: a Gilbert and Sullivan operetta that the pair never wrote. The piece was adapted in 1962 by two Britishers from a play of the same title by Gilbert, fleshed out with lyrics and music culled from rarely heard works in the G. and S. canon as well as from forgotten operettas the two produced with other collaborators. A clever but tiresomely overlong pastiche, *Engaged!* is possibly worth seeing now and then as a curiosity, but I doubt if either of these fastidious Victorian gentlemen would have approved.

Gilbert is the primary focus of interest here. Oscar Wilde obviously admired the play, since he shamelessly incorporated so much of it into *The Importance of Being Earnest*. All the characters are familiar G. and S. prototypes, but even more extreme—devastatingly witty and totally despicable, these loathsome creatures are blithely prepared to distort any moral code to serve their own selfish ends. Gilbert never produced such a biting satire for Sullivan, who was capable of composing memorable music only with his partner's brilliant verbal assistance. The music for *Engaged!* is a disaster, but so was everything Sullivan wrote without Gilbert (just try listening to *Haddon Hall* or *Ivanhoe*). Aside from a jumble of Scottish-British accents, the Village Light Opera did all it could to breathe life into this misbegotten confection. ▬

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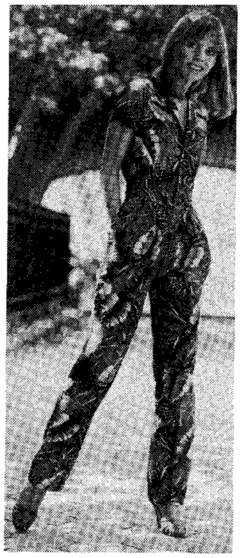

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THE BROOKLYN BOTANIC GARDEN'S ANnual spring sale offers a variety of indoor and outdoor plants. African violets, in heavy bloom, 4-in. pots, now $2.75; seven varieties of fuchsia, pots or hanging baskets, now 75 cents–$18.50; standard and hanging scented geraniums (Martha Washington and others), 4- to 6-in. pots, now $1.75 and up; hanging baskets (many in flower) include asparagus, rare begonias, Boston ferns, and impatiens, 6- to 10-in. pots, now $4.50 and up; croton, 4-in. pots, now $1.50; topiary ivy, in many shapes, now $10.50; a variety of lilacs, 1–2 ft., in 1-gal. pots, now $5–$10; tomatoes and herbs (including basil, marjoram, mint, rosemary, and thyme), 3-in. pots, now 75 cents–$1; field-grown French tarragon, 2-qt. pot, now $2; house trees (4–5 ft.) include *Ficus benjamina, Schefflera arboricola,* and many more, 10-in. pots, now $16.50–$22.50; trained bonsai (a B.B.G. specialty sold only once a year), now $12–$600; pre-bonsai material (little trees not yet trained), including *Myrsine* variety, is available; orchids and bromeliads (many from B.B.G.'s collection), at or below wholesale prices; perennials for terraces and backyards; many varieties of houseplants; miniature cyclamen, streptocarpuses, New Guinea impatiens, and more starter plants. Checks accepted, no credit cards; all sales final. *Brooklyn Botanic Garden, 1000 Washington Ave., Brooklyn (622-4433); Wed. 10 a.m.–7 p.m. and Thurs. till 3 p.m. By subway: D or M train to Prospect/Brooklyn Museum stop. By car: Manhattan Bridge to Flatbush Ave.; follow to Grand Army Plaza; take Eastern Pkwy. one block to Washington Ave.; turn right directly after Brooklyn Museum. Parking available. Sale 5/9 and 10 only.*

From Switzerland

CONTEMPORARY FABRICS, CARPETS, AND a few furniture floor samples, imported from Switzerland, are on sale at this midtown showroom. Some 600 yards of hand-screened 54-in.-wide cotton fabric, retail $25 a yd. (in 10-yd. quantities), here $2.50–$10.75; 450 furnishing-fabric odd cuts and samples (for place mats, pillows, or quilting), retail $20–$60 a yd.,

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

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here $2–$15; a limited number of odd carpet cuts, retail $25–$65 a yd., here $10–$20; stretcher frames with panels of trompe l'oeil fabrics (suitable for hanging), retail $125 each, here $25; six elegant one-of-a-kind Giroflex office chairs, wholesale $525–$1,708 each, here $251–$815; four Straessle sofas, wholesale $1,150–$1,575 (depending on fabric and frame), here $701–$949; one Straessle chair, wholesale $835, here $463; and much more. Delivery can be arranged at additional cost. Everything sold as is. Checks accepted, no credit cards; all sales final. *MIRA-X International Furnishings, Inc., 246 East 58th St. (752-3618); Mon.–Fri. 1–5 p.m. and Sat. and Sun. 10 a.m.–5 p.m.; through 5/13.*

Used

IF YOU'RE LOOKING FOR A BARGAIN IN used furniture and want to benefit the social services of Greenwich House at the same time, now's your chance. A two-day sale of donated furniture offers many one-of-a-kind pieces, such as: newly reupholstered French-provincial four-seat sofa, now $500; a pair of wood four-drawer chests, now $50 each; blond-wood TV console, for cabinet or bar, now $55; antique-white secretary, now $85; matching six-drawer chest and mirror, now $250; armchair and footstool covered in red velvet, now $85; two double-pedestal desks, now $65 and $70 each; two single-drawer metal desks, now $65 each; two-piece corner-cabinet unit, now $50; two Danish-modern end tables, now $30 each; two antique-white mirrors, now $25 each; and much more. Everything sold as is. Delivery can be arranged at additional cost. Checks accepted, no credit cards; all sales final. *Greenwich House Auditorium, 27 Barrow St. (242-4140); Sun. 11 a.m.–7 p.m.; 5/12 only.*

Studio Sale

A GROUP OF YOUNG DESIGNERS AND craftspeople are holding a workroom sale in SoHo. From Patricia Feiwel: handwoven spring dresses (one size fits all), retail $270, here $150; boxy handwoven tops (one size fits all), retail $130, here $75; turtlenecked tops with dolman sleeves, retail $270, here $150; interesting handwoven sweatshirts in black, gray, or white, retail $300, here $150; only two handwoven ruanas, retail $600, here $400. Fernella's Jools, brightly colored, imaginative jewelry made of plastic resins, include: large flower necklace, retail $60, here $30; charm bracelet, retail $20, here $12; also bangles, lots of earrings, and pins. From Jo Ann Grossman: hand-crocheted cotton and linen crop tops, retail $190, here $110; oversize pullovers, retail $360, here $190; tunics, retail $296, here $155.

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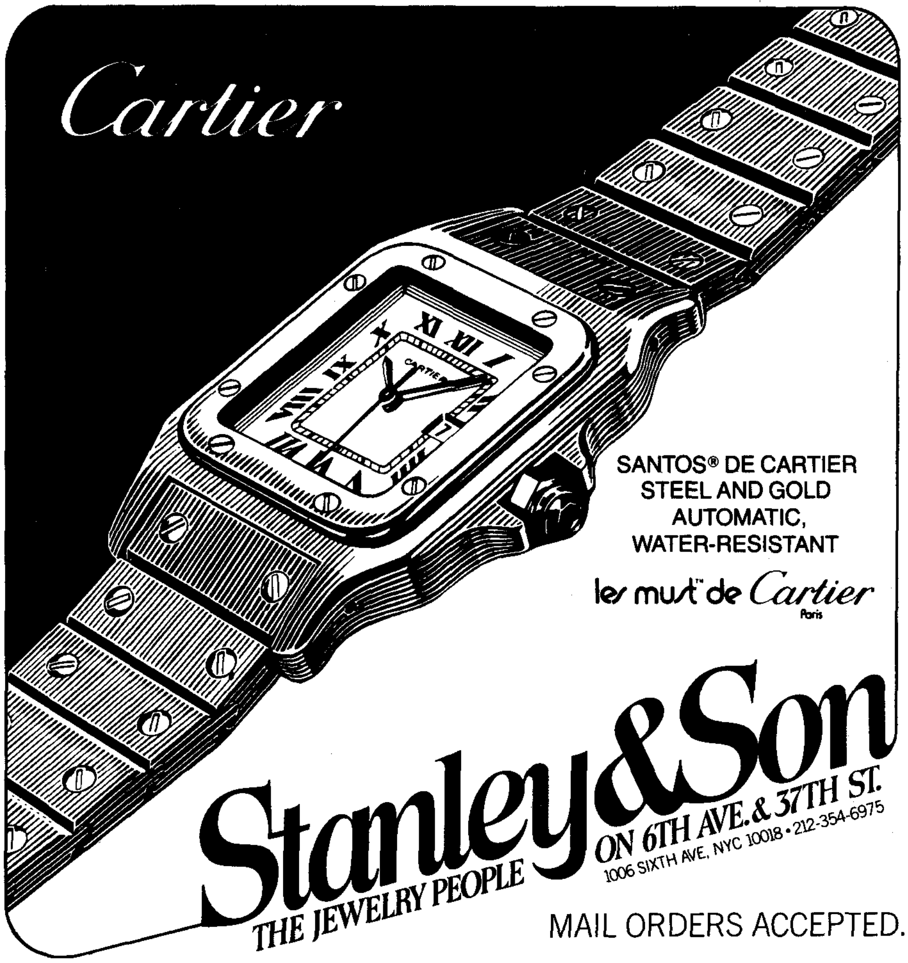
From Cynthia Knott: one-of-a-kind hand-painted silk skirts and jackets (sizes 6–12), retail $225 each, here $100; kimonos, retail $450, here $200. From Sue Press: handmade writing paper and envelopes (package of five each), retail $3.50–$7.50 (depending on size), here $2.62–$5.62; one-of-a-kind hand-painted T-shirts (mostly fruit designs), retail $15, here $7. Joshua Nefsky soft-leather shoulder bags include: large duffels, retail $250, here $135; painted canvas duffels, retail $110, here $55; small roll-up leather pouches, retail $30, here $15. Also, large selection of signed, numbered prints, here $5–$40. Discounted winter crochets include: vest, retail $260, here $130. Checks accepted; MasterCard (M.C.), Visa (V.) accepted by Jo Ann Grossman only; all sales final. *Patricia Feiwel, 611 Broadway, at Houston St., Room 817 (505-1221); Sat. and Sun. noon–6 p.m.; 5/12 and 13 only.*

Men's Wear

H. FREEMAN AND RALPH LAUREN ARE only two of the famous makers of men's suits and sport jackets carried by this discounter (we're not allowed to name the others). Its two-week spring reductions include: 20 percent off suits priced below $225; 10 percent off suits priced $225 and up; 35 percent off sport coats priced under $100; 20 percent off sport coats priced $100–$149; 10 percent off sport coats priced $150 and up. A few examples: Chaps suits, by Ralph Lauren, retail $425, here $177.50–$220.50; H. Freeman suits, retail $395–$425, here $152–$225; coats, retail $155–$235, here $116.25–$176.25; pants, retail $25–$60, here $20–$48. American Express (A.E.), M.C., V., checks accepted; exchanges possible on unaltered merchandise. *L. S. Men's Clothing, 23 West 45th St., second floor (575-0933); Mon.–Thurs. 9 a.m.–7 p.m., Fri. 9 a.m.–5:30 p.m., and Sun. 11 a.m.–5 p.m.; through 5/20.*

For Gift Giving

HERE'S A VERY TIMELY GIFTWARE SALE. Waterford crystal bud vases, retail $39.50 each, now $29.60; Waterford chandeliers, retail $5,750, now $4,313. Also, at 25 percent off retail: Belleek china from Ireland; Bing & Grondahl Copenhagen porcelain; Cold Cast bronze wildlife figures; Haviland Limoge porcelain accessories and dinnerware; Herend hand-painted Hungarian porcelain accessories and dinnerware; Lladro figurines from Spain; Pickard dinnerware (special-order only); Royal Copenhagen porcelain figures, vases, and Mother's Day and Christmas plates; Royal Doulton Bunnykin figurines, character figurines and jugs, lady figurines, and many collector's edition



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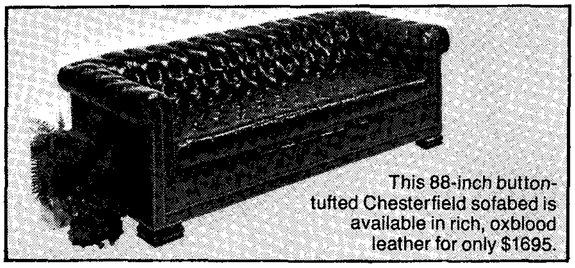

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plates. At 50 percent off retail: Ispanky bronze figure, *Rosh Hashanah,* was $1,750, now $875; Kelsey bronze sport figures, were $200–$425 each, now $100–$212.50. At 60 percent off retail: Bing & Grondahl Mother's Day and Christmas plates; royal wedding memorabilia. Royal Doulton heirloom dolls, were $125–$225, now $50–$90. Also, two limited-edition foundry-bronze eagles, retail $35,000 each, now $9,950. Sale prices apply to in-stock and special-order items. Delivery arranged at additional charge. A.E., M.C., V., checks accepted; all sales final. *The Burrows Gallerye, 260 Grand Ave., Englewood, N.J. (201-568-0100, or call toll-free 800-526-4783); Tues.–Sat. 10 a.m.–5 p.m. By car: Take George Washington Bridge; follow signs to Rte. 4; go approximately three miles to Grand Ave./Englewood Exit; go north for two blocks. By bus from 40th St. or 178th St. Port Authority Bus Terminal: to Forest Ave. and Grand Ave.; stop is directly across the street from Burrows. While stock lasts.*

New Outlet

ONLY A COUPLE OF DOORS AWAY FROM the Burrows Gallerye (see above) is the brand-new outlet store for a major manufacturer of custom bedspreads and draperies. Three days a week, the public is invited to take advantage of its low prices. Opening celebration specials include: fabrics from Cyrus Clark, Cohama, Schumacher, John Wolf, Jay Yang, and many others; high-puff outline-quilted throw bedspreads, retail $400 (full- and queen-size) and $500 (king-size), here $125 and $150, respectively; large selection of loom-quilted bedspreads, here $50–$60 (full- and queen-size) and $65–$75 (king-size); custom-made bedspreads available in most in-stock fabrics for an additional $50 (special-order fabrics priced somewhat higher); matching draperies available in many patterns (most in-stock fabrics are $69 per single-width pair); four-sided quilted high-riser cover with two bolsters, $49–$69 a set; shower curtains in decorator fabrics, retail $40 and up, here $19–$24 (pleated and valanced styles slightly higher). Balloon shades, cornices, cushions, slipcovers, tablecloths (round or square), and swags, made to order. All custom work available with in-stock, special-order, or your own fabric. Professional measuring and installation available at additional cost. Checks accepted as deposits for custom work only; no credit cards; exchanges possible on in-stock merchandise; all other sales final. *Bedspreads & Draperies Direct, 266 Grand Ave., Englewood, N.J. (201-568-5899); Thurs. 10 a.m.–7:30 p.m. and Fri. and Sat. till 5 p.m. (closed first two weeks in July); for directions see Burrows (above).* ■

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A Complete Entertainment Guide for the Week Beginning May 9.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru May 8: Tex Avery Classics. Opening May 9: "Tenderness and Anger." #2—Thru May 8: "Dark Circle"; "Hidden Voices"; "Remains to Be Seen." May 9-10: "Phantom India." May 11-12: "Dance Craze"; "Reggae Sunsplash." May 13-14: "Grand Illusion"; "A Day in the Country."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. Thru May 10: "The Compleat Beatles." Beg. May 11: "The Revolt of Job."

4. **ESSEX—Grand St. nr. Essex.** 982-4455. "Alphabet City"; "Christine."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "L'Argent." **AGEE ROOM—**"The Good Fight."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Rent Control." #2—"Suburbia."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Alphabet City."

9. **ART—8th St. E. of University Pl.** 473-7014. "Swing Shift."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. May 7: "Boudu Saved From Drowning"; "The Lower Depths (1936)." May 8: "The Lady From Shanghai"; "Gilda." May 9: "Sabrina"; "Funny Face." May 10: "Confidential Agent"; "The Quiet American." May 11-12: "Ministry of Fear"; "The Fallen Idol." May 13: "There's No Business Like Show Business"; "Kid Millions."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru May 10: "The Dresser"; "La Vie Continue."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru May 8: "My Little Chickadee"; "The Bank Dick"; "Never Give a Sucker an Even Break." May 9-10: "Mon Oncle d'Amérique"; "La Guerre Est Finie." May 11-12: "Trash"; "Polyester." May 13-15: "Reds."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Moscow on the Hudson." #2—"This Is Spinal Tap."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"The Bounty." #2—"The Man Who Knew Too Much (1956).". #3—Thru May 10: "The Bounty." Beg. May 11 (tent.): "Carmen." #4—Thru May 10: "Iceman." Beg. May 11: "Le Bal."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru May 10: "Splash." Opening May 11: "Firestarter."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Purple Hearts."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Greystoke: The Legend of Tarzan, Lord of the Apes."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Thru May 10: "Racing With the Moon." Opening May 11: "The Natural."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Moscow on the Hudson." #2—"Romancing the Stone." #3—"The Bounty."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru May 10: "Splash." Opening May 11: "The Natural." #2—"Breakin'."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Moscow on the Hudson."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Romancing the Stone." #3—"Scarface." #4—"Swing Shift." #5—"Iceman." #6—"Where the Boys Are."

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—Thru May 10: "Friday the 13th—The Final Chapter." Opening May 11: "Hardbodies." #2—"The Bounty."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Terms of Endearment."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Sixteen Candles."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"Police Academy." #2—"Purple Hearts."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "The Buddy System." **EMBASSY 3—**"Footloose." **EMBASSY 4—**"Terms of Endearment."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru May 7: "All That Jazz"; "Lenny." May 8-9: "Breaking Away"; "Return of the Secaucus 7." May 10-12: "Alien"; "Dawn of the Dead"; "The Thing (1982)." May 13-14: "Beauty and the Beast"; "Black Orpheus." #2—May 7-8: "Atlantic City"; "Pretty Baby." May 9-10: "The Man With the Golden Gun"; "The Spy Who Loved Me." May 11-12: "Days of Heaven"; "An Officer and a Gentleman." May 13: "Lawrence of Arabia."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru May 10: "Caged Women." Opening May 11: "Firestarter." #2—"Alphabet City."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Footloose."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "El Norte."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Breakin'."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Fanny & Alexander."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru May 10: "Iceman." Opening May 11: "The Natural."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "The Dresser."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "This Is Spinal Tap."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Romancing the Stone."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "The Buddy System."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Les Compères."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "The Man Who Knew Too Much (1956)."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Alphabet City." #2—"Splash."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Terms of Endearment." **CORONET—**"Racing With the Moon."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "The Mission."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. Thru May 10: "Le Bal." Opening May 11: "Gabriela." **CINEMA II**—753-0774. "Privates on Parade."

61st Street & Above East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Sixteen Candles." #2—832-2720. Thru May 10: "Swing Shift." Opening May 11: "Firestarter."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Greystoke: The Legend of Tarzan, Lord of the Apes."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Moscow on the Hudson." #2—"The Bounty."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Kipperbang."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Purple Hearts."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru May 10: "Unfaithfully Yours"; "Blame It on Rio."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Sixteen Candles."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Breakin'." #2—Thru May 10: "Alphabet City." Opening May 11: "Hardbodies."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Thru May 10: "Friday the 13th—The Final Chapter." Opening May 11: "Firestarter."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Police Academy." #2—"Swing Shift."

61st Street & Above
West Side

85. **PARAMOUNT—B’way at 61st St.** 247-5070. "Racing With the Moon."

86. **LINCOLN PLAZA CINEMAS—B’way nr. 63rd St.** 757-2280. #1—"Sugar Cane Alley." #2—"Erendira." #3—Thru May 8: "Carmen." Opening May 9: "Irezumi."

88. **CINEMA STUDIO—B’way at 66th St.** 877-4040. #1—"Entre Nous." #2—"The Man Who Knew Too Much (1956)."

89. **REGENCY—B’way nr. 67th St.** 724-3700. Thru May 7: "Operation Petticoat"; "I Was a Male War Bride." May 8-9: "The Bachelor and the Bobby Soxer"; "Room for One More." May 10-12: "Arsenic and Old Lace"; "Monkey Business (1952)." May 13-14: "Night and Day"; "When You’re in Love."

90. **EMBASSY 72ND STREET TWIN—On B’way.** 724-6745. #1—"El Norte." #2—"Home Free All."

92. **LOEWS 83RD STREET QUAD—On B’way.** 877-3190. #1—"Sixteen Candles." #2—"Moscow on the Hudson." #3—"Police Academy." #4—"Splash."

93. **NEW YORKER—B’way nr. 88th St.** 580-7900. #1—"The Bounty." #2—Thru May 10: "Swing Shift." Opening May 11: "Firestarter."

95. **THALIA—95th St. W. of B’way.** 222-3370. May 7: "Madame Dubarry"; "Carmen (1918)." May 8: "Rififi"; "Big Deal on Madonna Street." May 9: "Demon Pond"; "The Ballad of Orin." May 10: "Funny Face"; "Daddy Long Legs." May 11-12: The Rest of Hollywood Out-takes. May 13: "Diary of a Chambermaid (1964)"; "The Discreet Charm of the Bourgeoisie."

96. **METRO CINEMA—B’way nr. 99th St.** 222-1200. Thru May 6: "Napoleon." May 7: "The Gang’s All Here"; "Down Argentine Way." May 8: "Man of Marble." May 9: "Marianne and Juliane"; "The Third Generation." May 10: "The Postman Always Rings Twice (1946)"; "Out of the Past." May 11: "Zelig"; "Local Hero." May 12: "Peyton Place." May 13-14: The Best of Warner Brothers Cartoons.

97. **OLYMPIA QUAD—B’way nr. 107th St.** 865-8128. #1—"Alphabet City." #2—"Unfaithfully Yours"; "Blame It on Rio." #3—Thru May 10: "The Buddy System." Beg. May 11: "Carmen"; "Pauline at the Beach." #4—"Breakin’."

99. **ALPINE—Dyckman St. at B’way.** 567-3587. "Breakin’."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.-3:30 p.m. (Wed., -4:30 p.m., Sat.-Sun., -4:40 p.m.): "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.-Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $4; students, senior citizens & members $3. May 11, 8 p.m.: "The Adversary" (1970) by Satyajit Ray.

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $4; video only $2. May 11-12, video program at 6:30 p.m.: Works by Shirley Clarke, Raindance, Aldo Tambellini, William Wegman. May 11, 7:30 p.m.: "Salome" (1922), with Alla Nazimova, & "The Magician" (1926) by Rex Ingram, with Alice Terry. May 12, 7:30 p.m.: "Zaza" (1923), with Gloria Swanson, & "Forbidden Paradise" (1924) by Ernst Lubitsch, with Pola Negri.

BROOKLYN ARTS AND CULTURE ASSOCIATION—Downtown Cultural Center, 111 Willoughby St., Brooklyn. 596-2222. Adm. $2.50. May 11-12, 8 p.m.: Winning video and film works from the New York City Experimental Video and Film Festival.

CHRIST AND ST. STEPHEN’S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. May 9, 8 p.m.: "Ninotchka" (1939) by Ernst Lubitsch, with Greta Garbo.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50. May 11, 8 p.m.: New works by Steven Weisberg, Marjorie Keller, Joe Gibbons & Darrell Wilson. May 11-12, 12 midnight, at the **Variety Cinema, 110 Third Ave.,** & May 13, 8 p.m. at the **Collective**: "Variety" by Bette Gordon; May 12, 8 p.m.: "Blind Spot" (1978-80) by Claudia Von Alemann.

COMMUNITY CHURCH OF NEW YORK—40 E. 35th St. 675-5911. Sug. donation $7.50. Friends of the Earth screening, May 13, 5:30 p.m.: "Cry of the Condor" by Michael Anderson.

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. May 9, at 1, 3:15, 6 & 8:30 p.m.: "Reporters" (1981) by Raymond Depardon.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $3. May 11-13, 7:30 p.m.: 10th Annual Documentary Festival.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Sug. don. $1. May 12-13, 2 p.m.: "The Fall" (1980) by Peter Greenaway. Thru June 10: Video by Buky Schwartz & Richard Bloes.

METROPOLITAN MOTION PICTURE CLUB—Central Synagogue Community Center, 123 E. 55th St. 243-2459. Adm. $4. May 12, 8 p.m.: 50th Annual Gala Night Film Festival.

METROPOLITAN MUSEUM OF ART—Fifth Ave. and 82nd St. 879-5500. Adm. $6. The Art of the Art Film. May 9, 8 p.m.: "Pablo Picasso: A Retrospective" by Perry Wolff.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. May 7, 8 p.m.: Tribute to Hollis Frampton. May 12, 8 p.m.: "Flaming Creatures" (1963) & "Normal Fantasy," Part I, by Jack Smith. May 13, 8 p.m.: "Normal Fantasy" (mid-1960s-1984) by Smith.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru June 7: Rod Serling: Dimensions of Imagination. Thru Sept. 13: Lucille Ball: First Lady of Comedy.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. May 7, 8 p.m.: "A Woman in Flames" (1983) by Robert Van Ackeren. May 8, 8 p.m.: Suffolk County Film Festival Competition. May 9-10 & May 14 at 8 p.m., May 11 at 7:45 & 10:15 p.m., May 12 at 7:30 & 10 p.m., May 13 at 7 & 9:15 p.m.: "Basileus Quartet" (1982) by Fabio Carpi; May 11, 7:30 p.m.: "The Singing Blacksmith" (1938) by Edgar G. Ulmer.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; all hearing-impaired people welcome. May 12, 1:30 p.m.: "How the West Was Won" (1963) by John Ford, Henry Hathaway & George Marshall.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. May 8, 12 noon: "Valse Triste" (1978) by Bruce Conner & "Illusion Travels by Streetcar" (1953) by Luis Buñuel; 2:30 p.m.: "Open City" (1945) by Roberto Rossellini. May 10, 12 noon: "Our Time in the Garden" (1980) by Ron Blau, & "As If It Were Yesterday" (1979) by Myriam Abramowicz & Esther Hoffenberg; 6 p.m.: Video filmmakers Merrill Aldigheri & Joe Tripician.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Thru May 17: Tue.-Thu., 8 p.m., Fri.-Sun., 4 & 8 p.m.: "Farrebique" (1946) & "Biquefarre" (1983) by Georges Rouquier. Fri.-Sun., 2 p.m. (free): "In the King of Prussia" (1982) by Emile de Antonio.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. May 12, 2 p.m.: "The Thief of Bagdad" (1924) by Raoul Walsh, with Douglas Fairbanks Sr.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. May 11-13, 6 & 9:15 p.m.: "Barrier" (1966) by Jerzy Skolimowsky, & "Knife in the Water" (1962) & "Two Men and a Wardrobe" (1957) by Roman Polanski.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru May 13: Tue., 12 noon-8 p.m., Wed.-Sun., 12 noon-6 p.m.: "3rd Degree" (1982) by Paul Sharits.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Alphabet City." #2—Thru May 10: "Police Academy." Beg. May 11: "Firestarter." #3—"Romancing the Stone."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Sixteen Candles."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Splash." #2—"Alphabet City."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"The Bounty." #2—"Breakin’."

105. **DALE—W. 231st St. at B’way.** 884-5300. #1—"The Bounty." #2—"Swing Shift."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Sixteen Candles." #2—"Alphabet City." #3—Thru May 10: "Police Academy." Beg. May 11: "Firestarter." #4—Thru May 10: "Purple Hearts." Beg. May 11: "The Natural."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Friday the 13th—The Final Chapter." #2—"Police Academy."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Moscow on the Hudson."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Sixteen Candles." #2—"Breakin’." #3—"Footloose."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"Police Academy." #2—"Moscow on the Hudson." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes." #4—"Alphabet City." #5—"Breakin’." #6—"Sixteen Candles." #7—"Friday the 13th—The Final Chapter." #8—"Splash." #9—"Purple Hearts." #10—"The Bounty."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—Thru May 10: "Police Academy." Beg. May 11: "Firestarter." #2—"Purple Hearts." #3—"Sixteen Candles." #4—"Alphabet City." #5—"Breakin’."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Friday the 13th—The Final Chapter." #2—"The Bounty."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"The Bounty." #2—Thru May 10: "Romancing the Stone." Beg. May 11: "Firestarter."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Moscow on the Hudson." #2—"Terms of Endearment." #3—"Footloose."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Police Academy." #2—"Alphabet City." #3—"Sixteen Candles." #4—Thru May 10: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 11: "The Natural."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru May 10: "Moscow on the Hudson." Beg. May 11: "The Natural." #2—"The Bounty." #3—"Sixteen Candles." #4—Thru May 10: "Police Academy." Beg. May 11: "Firestarter."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"The Bounty." #2—Thru May 10: "Terms of Endearment." Beg. May 11: "The Natural."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"Sixteen Candles." #2—Thru May 10: "Splash." Beg. May 11: "Hardbodies." #3—Thru May 10: "Breakin’."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—"Purple Hearts." #2—Thru May 10: "Splash."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Moscow on the Hudson." #2—"Friday the 13th—The Final Chapter."

225. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—"Swing Shift." #2—"Alphabet City." #3—Thru May 10: "Breakin’." Beg. May 11: "The Natural." #4—"Police Academy."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. "Alphabet City"; "The House on Sorority Row."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—Thru May 10: "Romancing the Stone." Beg. May 11: "Hardbodies." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—Program unavailable. #4—"Splash."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru May 10: "Moscow on the Hudson." Beg. May 11: "Firestarter."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—"Sixteen Candles." #2—Thru May 10: "Moscow on the Hudson."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—Thru May 10: "Police Academy"; "Caged Women." Beg. May 11: "Firestarter." #2—"Alphabet City." #3—"Breakin'."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—"Purple Hearts." #2—Thru May 10: "Greystoke: The Legend of Tarzan, Lord of the Apes."

303. NEW DORP—HYLAN— 351-6601. #1—Thru May 10: "Moscow on the Hudson." Beg. May 11: "Racing With the Moon." #2—Thru May 10: "Splash." Beg. May 11: "Hardbodies."

304. NEW DORP—LANE— 351-2110. Thru May 10: "Friday the 13th—The Final Chapter." Beg. May 11 (tent.): "Splash."

305. NEW DORP—RAE— 979-0444. #1—Thru May 10: "Police Academy." Beg. May 11: "The Natural." #2—"Alphabet City."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—Thru May 10: "Breakin'." Beg. May 11: "Firestarter." #2—"Romancing the Stone."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"The Bounty." #2—"Sixteen Candles."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. "Weekend Pass"; "The Buddy System."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—"Alphabet City." #2—Thru May 10: "Caged Women." Beg. May 11: "Hardbodies." #3—Thru May 10: "Breakin'." Beg. May 11: "The Natural." #4—Thru May 10: "Police Academy." Beg. May 11: "Firestarter."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Police Academy." #2—"Moscow on the Hudson."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—"Alphabet City." #2—"Splash." #3—"Sixteen Candles." #4—Thru May 10: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 11: "The Natural."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru May 10: "The Ice Pirates"; "Poltergeist."

407. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—"The Bounty." #2 & #4—"Romancing the Stone." #3—"Sixteen Candles." #5—Thru May 10: "Footloose." Beg. May 11: "Firestarter." #6—"Swing Shift." #7—"Greystoke: The Legend of Tarzan, Lord of the Apes."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"The Bounty." #2—"Friday the 13th—The Final Chapter."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—"The Bounty." #2—"Breakin'."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Alphabet City." #2—"Friday the 13th—The Final Chapter." #3—"Moscow on the Hudson."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—Thru May 10: "Splash." Beg. May 11: "Hardbodies." #2—Thru May 10: "Breakin'." Beg. May 11: "The Natural." #3—"Police Academy."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Romancing the Stone." #2—"The Bounty." #3—Thru May 10: "Caged Women." Beg. May 11: "Firestarter." #4—"Purple Hearts."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—"Moscow on the Hudson." #2—"Swing Shift."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—"Terms of Endearment." #2—Thru May 10: "Footloose"; "Flashdance."

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"Sixteen Candles." #2—Thru May 10: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 11: "The Natural."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Moscow on the Hudson."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Alphabet City." #2—"Splash." #3—"Police Academy." #4—Thru May 10: "Caged Women." Beg. May 11: "Firestarter."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—"Sixteen Candles." #2—"Splash." #3—"Purple Hearts." #4—"The Bounty." #5—"Breakin'."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Friday the 13th—The Final Chapter." #2—Thru May 10: "Terms of Endearment." Beg. May 11: "The Natural."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. Thru May 10: "Alphabet City." Beg. May 11: "The Natural."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"The Bounty." #2—Thru May 10: "Splash." Beg. May 11: "Hardbodies." #3—Thru May 10: "Friday the 13th—The Final Chapter." Beg. May 11: "Racing With the Moon."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"Sixteen Candles." #2—"Alphabet City." #3—Thru May 10: "Purple Hearts." Beg. May 11: "Firestarter."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru May 10: "Footloose"; "Flashdance." Beg. May 11 (tent.): "Reuben, Reuben"; "Over the Brooklyn Bridge."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. "Breakin'."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"Alphabet City." #2—Thru May 10: "Police Academy." Beg. May 11: "Firestarter."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru May 10: "The Right Stuff." Beg. May 11: "Footloose"; "Flashdance."

443. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy. 699-4700. #1—"Terms of Endearment." #2—"Gandhi." #3—"Weekend Pass."

445. RICHMOND HILL—LEFFERTS—Liberty Ave. at 122nd St. 843-8240. Program unavailable.

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru May 10: "Breakin'." #2—Thru May 10: "Footloose."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"The Bounty." #2—"Moscow on the Hudson."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"The Bounty." #2—"Breakin'."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru May 10: "Up the Creek"; "Strange Invaders."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. #1—"The Bounty." #2—Thru May 10: "Moscow on the Hudson." Beg. May 11: "Hardbodies."

501. BALDWIN—RKO— 223-9230. "Purple Hearts."

502. BELLEROSE—RKO— 775-1351. Thru May 8: "Broadway Danny Rose." Beg. May 9: "Blame It on Rio."

503. BELLMORE—PLAYHOUSE— 785-5400. Program unavailable.

504. BELLMORE—THE MOVIES— 785-3032. Program unavailable.

506. BETHPAGE—BETHPAGE— 796-2554. Program unavailable.

507. BETHPAGE—MID-ISLAND— 796-7500. Program unavailable.

511. EAST MEADOW—FLICK— 794-8008. #1—Thru May 10: "Swing Shift." Beg. May 11: "Hardbodies." #2—Thru May 10: "Terms of Endearment."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Sixteen Candles." #2—"Splash." #3—"Police Academy." #4—Thru May 10: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 11: "Firestarter."

514. ELMONT—ARGO— 437-0356. Program unavailable.

517. FLORAL PARK—RKO FLORAL— 352-2280. "Splash."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Moscow on the Hudson." #2—"Sixteen Candles."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"Romancing the Stone." #2—"Alphabet City." #3—"Police Academy."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. Thru May 10: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 11: "Hardbodies."

523. GREAT NECK—SQUIRE— 466-2020. #1—Thru May 10: "Swing Shift." Beg. May 11: "The Natural." #2—"Breakin'." #3—Thru May 10: "Purple Hearts." Beg. May 11: "Firestarter."

524. HEWLETT—RKO— 791-6768. Thru May 8: "Broadway Danny Rose." Beg. May 9: "Blame It on Rio."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Splash." #2—"Sixteen Candles."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. Thru May 10: "Alphabet City." Beg. May 11: "Firestarter." **SOUTH—**"Purple Hearts."

529. LAWRENCE—RKO— 371-0203. #1—Thru May 10: "Moscow on the Hudson." Beg. May 11: "Hardbodies." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Splash."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru May 10: "Footloose"; "Flashdance." Beg. May 11 (tent.): "Where the Boys Are"; "Hard to Hold." #2—Thru May 10: "Caged Women"; "Up the Creek." Beg. May 11 (tent.): "Terms of Endearment."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Moscow on the Hudson." #2—"The Bounty." #3—"Friday the 13th—The Final Chapter." #4—"This Is Spinal Tap." #5—"Breakin'." #6—"Racing With the Moon."

532. LONG BEACH—LIDO— 432-0056. Thru May 10: "Up the Creek"; "First Blood." Beg. May 11: "Where the Boys Are"; "Christine."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"The Bounty." #2—Thru May 10: "Alphabet City." Beg. May 11: "Firestarter." #3—Thru May 10: "Iceman." Beg. May 11: "The Natural." #4—"Breakin'."

534. LYNBROOK—STUDIO ONE— 599-1444. Thru May 10: "Reuben, Reuben."

535. MALVERNE—TWIN— 599-6966. #1—Thru May 10: "Footloose." Beg. May 11 (tent.): "Reuben, Reuben." #2—Thru May 10: "The Right Stuff." Beg. May 11 (tent.): "Fanny & Alexander."

536. MANHASSET—MANHASSET— 627-7887. #1—"Splash." #2—"Sixteen Candles." #3—"Alphabet City."

537. MANHASSET—RKO CINEMA— 627-1300. "Entre Nous."

540. MASSAPEQUA—PEQUA— 799-6464. "Police Academy."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—"Alphabet City." #2—Thru May 10: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 11: "The Natural." #3—"Splash." #4—"Moscow on the Hudson." #5—"Purple Hearts." #6—"Breakin'." #7—"Sixteen Candles." #8—Thru May 10: "Friday the 13th—The Final Chapter." Beg. May 11: "Racing With the Moon." #9—Thru May 10: "Swing Shift." Beg. May 11: "Hardbodies."

542. MERRICK—GABLES— 546-0734. Thru May 10: "Against All Odds."

544. MERRICK—MALL— 623-4424. Program unavailable.

545. NEW HYDE PARK—HERRICKS— 747-0555. "The Bounty."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru May 10: "Footloose." #2—Thru May 10: "The Buddy System."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru May 10: "Unfaithfully Yours"; "To Be or Not to Be." Beg. May 11: "Moscow on the Hudson."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru May 10: "The Buddy System." Beg. May 11: "Where the Boys Are." #2—"Footloose."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—Thru May 10: "Moscow on the Hudson." Beg. May 11: "Hardbodies." #2—"The Bounty."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. "Greystoke: The Legend of Tarzan, Lord of the Apes."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—Thru May 10: "Terms of Endearment." Beg. May 11: "Racing With the Moon." #2—"The Buddy System."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"The Bounty." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Footloose."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru May 10: "The Buddy System."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "Police Academy."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—Thru May 10: "Swing Shift." Beg. May 11: "Racing With the Moon." #2—Thru May 10: "Sixteen Candles." Beg. May 11: "The Natural."

559. ROSLYN—ROSLYN— 621-8488. #1—"Moscow on the Hudson." #2—Thru May 10: "The Dresser." Beg. May 11: "Hardbodies."

561. SYOSSET—SYOSSET— 921-5810. #1—"Swing Shift." #2—"Breakin'." #3—Thru May 10: "Police Academy." Beg. May 11: "The Natural."

562. SYOSSET—UA CINEMA 150— 364-0700. "Romancing the Stone."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. #1—Thru May 10: "Alphabet City." Beg. May 11: "The Natural." #2—"The Buddy System." #3—"Romancing the Stone."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"Breakin'." #2—"Moscow on the Hudson." #3—"Purple Hearts." #4—"Friday the 13th—The Final Chapter." #5—"Police Academy." #6—"Caged Women." #7—"Splash." #8—"Terms of Endearment." #9—"Greystoke: The Legend of Tarzan, Lord of the Apes." #10—"The Bounty." #11—"Sixteen Candles."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—"The Bounty." #2—"Terms of Endearment."

571. WANTAGH—RKO— 781-6969. "The Buddy System."

573. WESTBURY—DRIVE-IN— 334-3400. #1—"Sixteen Candles." #2—Thru May 10: "Breakin'." Beg. May 11: "Firestarter." #3—Thru May 10: "Alphabet City." Beg. May 11: "Hardbodies."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru May 10: "Uncommon Valor." #2—Thru May 10: "The Right Stuff."

Suffolk County

601. BABYLON—BABYLON— 669-3399. Thru May 10: "Terms of Endearment." Beg. May 11: "Firestarter."

602. BABYLON—RKO— 669-0700. #1—"Romancing the Stone." #2—Thru May 10: "Moscow on the Hudson." Beg. May 11: "Hardbodies."

603. BABYLON—SOUTH BAY— 587-7676. #1—"Sixteen Candles." #2—"Purple Hearts." #3—"Friday the 13th—The Final Chapter."

604. BAY SHORE—CINEMA— 665-1722. "Alphabet City."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"The Bounty." #2—"Police Academy."

608. BAY SHORE—SUNRISE DRIVE-IN— 665-1111. #1—Thru May 10: "Sixteen Candles." Beg. May 11: "Hardbodies." #2—Thru May 10: "Breakin'." Beg. May 11: "Firestarter."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru May 10: "Footloose." Beg. May 11: "Hard to Hold."

612. CENTER MORICHES—CENTER— 878-2100. Thru May 10: "Footloose."

613. CENTEREACH—CENTEREACH— 588-0088. Thru May 10: "Footloose."

614. COMMACK—DRIVE-IN— 499-2900. Thru May 10: "Alphabet City." Beg. May 11: "Sixteen Candles."

615. COMMACK—MAYFAIR— 543-0707. "The Bounty."

616. COMMACK—MULTIPLEX— 462-6953. #1—"Breakin'." #2—"Friday the 13th—The Final Chapter." #3—"Swing Shift." #4—"The Bounty." #5—"Sixteen Candles." #6—"Police Academy." #7—"Greystoke: The Legend of Tarzan, Lord of the Apes." #8—"Splash." #9—"Purple Hearts." #10—"Alphabet City."

617. COMMACK—RKO— 499-4545. #1—Thru May 10: "Moscow on the Hudson." Beg. May 11: "Hardbodies." #2—"The Buddy System."

620. CORAM—DRIVE-IN— 732-6200. Thru May 10: "Sixteen Candles." Beg. May 11: "Hardbodies."

621. CORAM—PINE— 698-6442. #1—"Splash." #2—"Alphabet City."

622. DEER PARK—DEER PARK— 667-2440. "Greystoke: The Legend of Tarzan, Lord of the Apes."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"The Bounty." #2—"Sixteen Candles." #3—"Romancing the Stone." #4—Thru May 10: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 11: "The Natural." #5—"Splash."

626. EAST NORTHPORT—LARKFIELD— 261-0043. "Terms of Endearment."

627. EAST SETAUKET—RKO FOX— 473-2400. Thru May 10: "Weekend Pass"; "The Buddy System." Beg. May 11 (tent.): "The Natural."

628. ELWOOD—ELWOOD— 499-7800. #1—"Sixteen Candles." #2—Thru May 10: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 11: "Racing With the Moon."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—"Sixteen Candles." #2—"Breakin'."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—"Breakin'." #2—"Purple Hearts." #3—"Alphabet City." #4—Thru May 10: "Moscow on the Hudson." Beg. May 11: "Hardbodies."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "Police Academy."

634. HUNTINGTON—RKO YORK— 421-3911. "Sixteen Candles."

635. ISLIP—ISLIP— 581-5200. #1—"Purple Hearts." #2—Thru May 10: "Splash." Beg. May 11: "Hardbodies." #3—Thru May 10: "Moscow on the Hudson." Beg. May 11: "The Natural."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "Splash."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru May 10: "Footloose."

639. LINDENHURST—LINDENHURST— 888-5400. Thru May 10: "The Buddy System." Beg. May 11: "Hard to Hold."

640. MATTITUCK—MATTITUCK— 298-4405. #1—Thru May 10: "Police Academy." Beg. May 11: "The Natural." #2—Thru May 10: "Swing Shift." #3—Thru May 10: "Breakin'." Beg. May 11: "Hardbodies."

641. MONTAUK—THE MOVIES— 668-2393. May 11-13: "The Right Stuff."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. "Sixteen Candles." **OUTDOOR**—Thru May 10: "Police Academy." Beg. May 11: "Firestarter."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—"Breakin'." #2—"Splash."

644. NORTHPORT—NORTHPORT— 261-8600. Thru May 10: "The Buddy System." Beg. May 11: "Hard to Hold."

645. OAKDALE—OAKDALE— 589-8118. Thru May 10: "The Buddy System." Beg. May 11: "Footloose."

648. PATCHOGUE—PATCHOGUE— 475-0601. #1—"Splash." #2—"Romancing the Stone." #3—Thru May 10: "Alphabet City." Beg. May 11: "The Natural."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—Thru May 10: "Moscow on the Hudson." Beg. May 11: "Hardbodies." #2—"The Buddy System."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. "Police Academy." **OUTDOOR**—Thru May 10: "Friday the 13th—The Final Chapter." Beg. May 11: "Sixteen Candles."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—Thru May 10: "Purple Hearts." Beg. May 11: "Racing With the Moon." #2—"The Bounty."

653. PORT JEFFERSON—MINI EAST— 928-6555. Thru May 10: "Police Academy." Beg. May 11: "Firestarter." **WEST**—Thru May 10: "Swing Shift." Beg. May 11 (tent.): "Hardbodies."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru May 8: "Broadway Danny Rose." Beg. May 9: "Blame It on Rio."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru May 10: "Footloose"; "The Dead Zone."

657. SAG HARBOR—SAG HARBOR— 725-0010. Thru May 10: "Confidentially Yours." Beg. May 11: "Liquid Sky."

658. SAYVILLE—SAYVILLE— 589-0232. #1—Thru May 10: "Footloose." #2—"Sixteen Candles." #3—Thru May 10: "Greystoke: The Legend of Tarzan, Lord of the Apes."

660. SHIRLEY—TWIN— 281-4466 #1—Thru May 10: "Footloose." #2—Thru May 10: "The Buddy System."

662. SMITHTOWN—SMITHTOWN— 265-1551. "Romancing the Stone."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—"Moscow on the Hudson." #2—Thru May 10: "Swing Shift." Beg. May 11: "Greystoke: The Legend of Tarzan, Lord of the Apes." #3—Thru May 10: "Purple Hearts." Beg. May 11: "Hardbodies."

664. STONY BROOK—LOEWS— 751-2300. #1—"The Bounty." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Moscow on the Hudson."

666. WEST ISLIP—TWIN— 669-2626. #1—Thru May 10: "The Buddy System." Beg. May 11: "Where the Boys Are." #2—"Footloose."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru May 10: "Alphabet City." Beg. May 11: "Firestarter."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. #1—Thru May 10: "Splash." Beg. May 11: "The Natural." #2—"Purple Hearts."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. Thru May 10: "Greystoke: The Legend of Tarzan, Lord of the Apes."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—Thru May 10: "Splash." Beg. May 11: "Hardbodies." #2—Thru May 10: "Purple Hearts." Beg. May 11: "The Natural." #3—"Sixteen Candles."

705. GREENBURGH—CINEMA 100— 946-4680. #1—Thru May 10: "The Buddy System." Beg. May 11: "The Natural." #2—"Entre Nous."

707. HARRISON—SILVER SCREEN— 835-2961. Thru May 8: "El Norte." May 9-11: "Tender Mercies." May 12-15: "Fanny & Alexander."

708. HARTSDALE—CINEMA— 428-2200. #1—Thru May 10: "Police Academy." #2—"The Bounty." #3—"Splash." #4—"Moscow on the Hudson."

709. LARCHMONT—PLAYHOUSE— 834-3001. Thru May 10: "Moscow on the Hudson." Beg. May 11: "The Natural."

710. MAMARONECK—PLAYHOUSE— 698-2200. #1—"Breakin'." #2—Thru May 10: "Police Academy." Beg. May 11: "Firestarter." #3—"Sixteen Candles." #4—Thru May 10: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 11: "Moscow on the Hudson."

711. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—Thru May 10: "The Bounty." Beg. May 11 (tent.): "Hardbodies." #2—"Moscow on the Hudson."

713. NEW ROCHELLE—LOEWS— 632-1700. #1—"Moscow on the Hudson." #2—"The Bounty."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—"Purple Hearts." #2—Thru May 10: "Friday the 13th—The Final Chapter"; "Caged Women." Beg. May 11: "Firestarter." #3—"Sixteen Candles." #4—Thru May 10: "Alphabet City." Beg. May 11: "The Natural." #5—"Breakin'."

715. NEW ROCHELLE—TOWN— 632-4000. Thru May 10: "Police Academy." Beg. May 11: "The Natural."

716. OSSINING—ARCADIAN— 941-5200. #1—"Sixteen Candles." #2—"Purple Hearts."

717. PEEKSKILL—BEACH— 737-6262. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Alphabet City." #3—"Splash." #4—"Swing Shift."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"Purple Hearts." #2—"Romancing the Stone." #3—"Sixteen Candles." #4—Thru May 10: "Moscow on the Hudson."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru May 10: "Terms of Endearment."

721. PLEASANTVILLE—ROME— 769-0720. #1—Thru May 10: "Footloose." #2—Thru May 10: "Splash."

722. RYE—RYE RIDGE— 939-8177. #1—Thru May 10: "Splash." Beg. May 11: "Racing With the Moon." #2—"The Bounty."

723. SCARSDALE—FINE ARTS— 723-6699. "Privates on Parade."

724. SCARSDALE—PLAZA— 725-0078. Thru May 10: "Footloose." Beg. May 11: "Terms of Endearment."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"Purple Hearts." #2—"Sixteen Candles."

728. WHITE PLAINS—UA CINEMA— 946-2820. "Romancing the Stone."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Romancing the Stone."

731. **YONKERS—KENT—** 237-3440. #1—Thru May 10: "Breakin'." Beg. May 11 (tent.): "Terms of Endearment." #2—Thru May 10: "Alphabet City." Beg. May 11 (tent.): "Footloose."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"The Bounty." #2—"Police Academy." #3—"Friday the 13th—The Final Chapter." #4—Thru May 10: "Iceman." Beg. May 11: "Firestarter."

733. **YONKERS—PARK HILL—** 969-4477. #1—"Alphabet City." #2—"Caged Women." #3—"Breakin'."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Breakin'." #2—"The Bounty."

Rockland County

742. **MONSEY—ROCKLAND DRIVE-IN—** 356-4040. "Sixteen Candles."

743. **NANUET—MALL—** 623-6336. Program unavailable.

744. **NANUET—ROUTE 59—** 623-3355. Thru May 10: "Splash." Beg. May 11: "Firestarter."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Alphabet City." #2—"The Bounty." #3—"Purple Hearts." #4—"Moscow on the Hudson." #5—"Breakin'."

746. **NEW CITY—TOWN—** 634-5100. #1—"The Bounty." #2—Thru May 10: "Moscow on the Hudson."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—Thru May 10: "Police Academy." Beg. May 11: "Splash." #2—"Sixteen Candles."

748. **NYACK—CINEMA EAST—** 358-6631. "Romancing the Stone."

751. **PEARL RIVER—CENTRAL—** 735-2530. Thru May 10: "Friday the 13th—The Final Chapter."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "Sixteen Candles."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "The Buddy System."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Breakin'."

756. **SUFFERN—LAFAYETTE—** 357-6030. Thru May 10: "Terms of Endearment."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. Thru May 10: "Swing Shift." Beg. May 11: "The Natural."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Romancing the Stone." #2—"Sixteen Candles."

774. **DANBURY—CINE—** 743-2200. #1—"The Bounty." #2—"Purple Hearts." #3—"Moscow on the Hudson."

775. **DANBURY—CINEMA—** 748-2923. #1—"Hardbodies." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

777. **DANBURY—PALACE—** 748-7496. #1—"Breakin'." #2—"Splash." #3—Thru May 10: "Police Academy." Beg. May 11: "The Natural."

778. **DARIEN—PLAYHOUSE—** 655-0100. "Romancing the Stone."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Hardbodies." #2—"Splash."

780. **FAIRFIELD—COUNTY—** 334-1411. "Purple Hearts."

781. **GREENWICH—CINEMA—** 869-6030. #1—"Romancing the Stone." #2—"Sixteen Candles."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Racing With the Moon." #2—"Purple Hearts." #3—Thru May 10: "Swing Shift." Beg. May 11: "The Natural."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Moscow on the Hudson."

784. **NORWALK—CINEMA—** 838-4504. #1—"Police Academy." #2—"Hardbodies."

785. **NORWALK—NORWALK—** 866-3010. "Breakin'."

788. **SOUTH NORWALK—SONO—** 866-9202. Thru May 8: "Zelig"; "Citizen Kane." May 9-11: "Monkey Grip"; "Starstruck." May 12-15: "Can She Bake a Cherry Pie?"

789. **SPRINGDALE—STATE—** 325-0250. Thru May 10: "The Dresser." Beg. May 11: "Romancing the Stone."

790. **STAMFORD—AVON—** 324-9205. #1—"Breakin'." #2—"Splash."

791. **STAMFORD—CINEMA—** 324-3100. #1—"The Bounty." #2—"Hardbodies." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Police Academy." #2—"Moscow on the Hudson."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"The Bounty." #2—"Moscow on the Hudson." #3—"Police Academy."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Romancing the Stone." #2—"Sixteen Candles." #3—227-9619. "Greystoke: The Legend of Tarzan, Lord of the Apes." #4—226-6666. "Moscow on the Hudson."

796. **WESTPORT—POST—** 227-0500. "The Bounty."

798. **WILTON—CINEMA—** 762-5678. "Splash."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"The Bounty." #2—"Sixteen Candles." #3—Thru May 10: "Purple Hearts." Beg. May 11: "Firestarter."

801. **HARRISON—WARNER—** 482-8550. #1—"Alphabet City." #2—Thru May 10: "Breakin'." Beg. May 11: "Hardbodies."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Thru May 10: "Police Academy." #2—Thru May 10: "Purple Hearts."

805. **JERSEY CITY—STATE—** 653-5200. #1—"Breakin'." #2—Beg. May 11: "Firestarter." #3—"Sixteen Candles." #4—Beg. May 11: "The Natural."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Police Academy." #2—"Friday the 13th—The Final Chapter." #3—"Purple Hearts." #4—"Alphabet City."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"The Bounty." #2—"Sixteen Candles." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes." #4—"Splash." #5—"Moscow on the Hudson." #6—"Breakin'."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru May 10: "Up the Creek." Beg. May 11: "Where the Boys Are."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. Thru May 10: "Moscow on the Hudson." Beg. May 11: "Hardbodies."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Friday the 13th—The Final Chapter." #2—"Police Academy."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Splash."

817. **LIVINGSTON—COLONY—** 992-0800. Thru May 10: "Terms of Endearment." Beg. May 11: "Firestarter."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru May 10: "Moscow on the Hudson." Beg. May 11: "Hardbodies."

819. **MILLBURN—RKO—** 376-0800. #1—Thru May 10: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 11: "Firestarter." #2—"Alphabet City."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—Thru May 10: "The Buddy System." Beg. May 11: "Firestarter." #2—"The Bounty." #3—"Entre Nous."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Purple Hearts." #2—"Alphabet City." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—"Sixteen Candles." #2—Thru May 10: "Breakin'." #3—Thru May 10: "Splash." Beg. May 11: "The Natural."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. #1—"Romancing the Stone." #2—Thru May 10: "Moscow on the Hudson." Beg. May 11 (tent.): "Hardbodies." #3—Thru May 10: "Reuben, Reuben." Beg. May 11: "The Natural."

828. **VERONA—VERONA—** 239-0880. "Breakin'."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Purple Hearts." #2—Thru May 10: "Police Academy." #3—"Sixteen Candles."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru May 10: "Footloose."

841. **CRANFORD—RKO—** 276-9120. #1—Thru May 10: "Alphabet City." Beg. May 11: "Racing With the Moon." #2—"Splash."

842. **ELIZABETH—ELMORA—** 352-3483. Thru May 10: "Footloose." Beg. May 11: "Hard to Hold."

846. **LINDEN—TWIN—** 925-9787. #1—Thru May 10: "Footloose." Beg. May 11: "The Natural." #2—Thru May 10: "Swing Shift." Beg. May 11: "Firestarter."

848. **ROSELLE PARK—PARK—** 245-0358. "Breakin'."

849. **SUMMIT—STRAND—** 273-3900. "The Bounty."

851. **UNION—FIVE POINTS—** 964-3466. "Police Academy."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "Alphabet City."

854. **UNION—RKO—** 686-4373. #1—"Moscow on the Hudson." #2—Thru May 10: "Terms of Endearment." Beg. May 11: "Hardbodies."

857. **WESTFIELD—RIALTO—** 232-1288. #1—Thru May 10: "Purple Hearts." Beg. May 11: "The Natural." #2—Thru May 10: "The Buddy System." Beg. May 11: "Firestarter." #3—"Sixteen Candles."

858. **WESTFIELD—TWIN—** 654-4720. #1—"The Bounty." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

Bergen County

860. **BERGENFIELD—BERGENFIELD—** 385-1600. Thru May 10: "Alphabet City." Beg. May 11: "Firestarter."

861. **CLOSTER—CLOSTER—** 768-8800. Thru May 10: "The Buddy System." Beg. May 11: "The Natural."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Sixteen Candles." #2—"Breakin'." #3—"Friday the 13th—The Final Chapter." #4—"Greystoke: The Legend of Tarzan, Lord of the Apes."

863. **EMERSON—TOWN—** 261-1000. Thru May 10: "Moscow on the Hudson."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru May 10: "Footloose." Beg. May 11: "Firestarter." #2—"Sixteen Candles."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"The Bounty." #2—"Splash."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Alphabet City." #2—"Police Academy."

868. **FORT LEE—SHARON—** 224-0202. Thru May 10: "Moscow on the Hudson."

873. **OAKLAND—TWIN—** 337-4478. #1—Thru May 10: "Moscow on the Hudson." Beg. May 11: "Hardbodies." #2—"Police Academy."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru May 10: "Terms of Endearment." #2—Thru May 10: "Footloose."

875. **PARAMUS—BERGEN MALL—** 845-4449. "Sixteen Candles."

876. **PARAMUS—CINEMA 35—** 845-5070. Thru May 10: "The Hotel New Hampshire."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Breakin'." #2—"The Bounty." #3—"Romancing the Stone." #4—"Friday the 13th—The Final Chapter." #5—"Alphabet City." #6—"Moscow on the Hudson." #7—"Greystoke: The Legend of Tarzan, Lord of the Apes."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"Splash." #2—"Purple Hearts." #3—"Police Academy."

880. **RAMSEY—CINEMA—** 825-2090. Thru May 10: "Splash." Beg. May 11: "The Natural."

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. "Sixteen Candles."

885. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru May 10: "Footloose." #2—Thru May 10: "Terms of Endearment."

886. **TEANECK—MOVIE CITY—** 836-3334. #1—Thru May 10: "Footloose." #2—Thru May 10: "Up the Creek." #3—Thru May 10: "Weekend Pass."

887. **TENAFLY—BERGEN—** 567-0004. Thru May 10: "Terms of Endearment."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. Thru May 10: "Splash."

889. **WESTWOOD—PASCACK—** 664-3200. "Police Academy."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ALPHABET CITY—(1hr. 38m., '84) A drama about life on the streets in the New York City neighborhood of the title, named after the lettered avenues (A-D) of the Lower East Side. With Vincent Spano, Michael Winslow. Dir. Amos Poe. R. **4, 7, 41, 58, 80, 97, 100, 103, 109, 118, 201, 206, 225, 228, 237, 305, 401, 403, 411, 420, 424, 428, 439, 519, 528, 533, 536, 541, 566, 573, 604, 614, 616, 621, 632, 648, 668, 714, 717, 731, 733, 745, 801, 806, 819, 822, 841, 852, 860, 867, 878**

BLAME IT ON RIO—(1hr. 40m., '84) An insult. This vacation comedy with sex, starring Michael Caine and Joseph Bologna, seems to have been conceived by a consortium of travel agents. Our heroes pose on the Rio beach with topless girls and fado singers; they dodge sinewy dancers kicking at one another's faces; they dine in beautiful gardens, brushing aside toucans and parrots. In between travelogue shots, Joe Bologna's daugther (Michelle Johnson), a fleshy junior-league temptress who can't keep her bathing suit on, seduces Michael Caine. Poor Caine resists for a while but finally succumbs, on all fours at the beach, staring up at Michelle's big bazooms. The filmmakers' point of view is that any middle-aged man would react the same way, which may be true but doesn't let the cads off the hook for what they've done to Miss Johnson. The seventeen-year-old ex-model, denied a single funny moment, has been turned into a baby slut—a male fantasy of an adoring, compliant girl. Written by Larry Gelbart and Charlie Peters. Dir. Stanley Donen. R. **76, 97, 502, 524, 654**

BOUNTY, THE—(2hrs. 12m., '84) Reviewed in this issue. PG. **16, 24, 33, 72, 93, 104, 105, 118, 202, 203, 210, 211, 307, 407, 408, 410, 413, 422, 426, 448, 450, 500, 531, 533, 545, 550, 554, 567, 570, 606, 615, 616, 625, 651, 664, 708, 711, 713, 722, 732, 735, 745, 746, 774, 791, 793, 796, 800, 807, 821, 849, 858, 866, 878**

BREAKIN'—(1hr. 30m., '84) Two talented, breakdancing street performers are determined to make it in movies despite having been refused an audition. With Lucinda Dickey, "Shabba-Doo," "Boogaloo Shrimp," Ben Lokey, Phineas Newborn III, Christopher McDonald. Dir. Joel Silberg. PG. **30, 46, 80, 97, 99, 104, 114, 118, 201, 212, 225, 237, 306, 401, 410, 412, 422, 438, 447, 450, 523, 531, 533, 541, 561, 567, 573, 608, 616, 629, 632, 640, 643, 710, 714, 731, 733, 735, 745, 755, 777, 785, 790, 801, 805, 807, 825, 828, 848, 862, 878**

BUDDY SYSTEM, THE—(1hr. 51m., '84) A single mother trying to take control over her life befriends a man who works as a security guard and dreams of being a famous novelist. With Richard Dreyfuss, Susan Sarandon, Nancy Allen, Jean Stapleton. Dir. Glenn Jordan. PG. **38, 55, 97, 308, 547, 549, 552, 555, 566, 571, 617, 627, 639, 644, 645, 649, 660, 666, 705, 754, 821, 857, 861**

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **16, 86, 97**

★ **DRESSER, THE**—(1hr. 58m., '83) A roaring celebration of theatrical temperament and heroism. In England during the war, a touring Shakespearean company, never of the first rank, has fallen on evil days. The only male actors not in the forces are old or limping; the leading lady is a little stout for Desdemona; and the actor-manager-director who keeps everything going—everyone calls him Sir (Albert Finney)—is exhausted, frequently forgetful of his immortal lines, and prone to interminable, noisy fits of paranoia and dismay. Most of *The Dresser,* which is based on Ronald Harwood's play, takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the great man into giving his 227th performance as King Lear. A great but fatally overbearing actor, Finney gives Sir's mental processes a rigidity bordering on dementia, while Tom Courtenay emphasizes Norman's fey, cheery bitcheries with sharp elbows and pointed chin. He gives Norman a distinctive kind of integrity without lessening what is cozy, second-rate, and merely conventional in his character. The men are meant to be the two faces of English indomitability. Stirring and funny. Dir. Peter Yates. PG. **11, 50, 559, 789**

EL NORTE—(2hrs. 19m., '84) In Spanish, Eng. subtitles. A good idea made into a literal-minded, obvious, and rather draggy movie. Two sweetly naive kids—Guatemalans of Indian extraction—leave their tiny village and head north, passing through Mexico, and winding up in Los Angeles, where, as illegal aliens, they face exploitation and betrayal as well as the incidental benevolence of a wealthy society. Yet the writers, Gregory Nava and Anna Thomas, erred in making the kids brother and sister and also completely innocent, asexual, and blandly sincere. We can only root for them in the most simple and uninvolving way, as we might root for kids in a young-adult's novel. Nava, who directed, tries for magic and exoticism by pointing the camera at the moon, but most of the Latin American scenes are done in a blandly picturesque style. The movie desperately needs more grit and color and wildness and drama; it's suffocated by good intentions. An independent, low-budget production. Starring Zaide Silvia Guitierrez and David Villalpando. R. **44, 90, 707**

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. **88, 537, 705, 821**

ERENDIRA—(1hr. 39m., '84) In Spanish, Eng. subtitles. In a world both magical and real, a strange old woman forces her beautiful fourteen-year-old granddaughter into prostitution and travels with her throughout the countryside. Story and screenplay by Gabriel Garcia Marquez. With Irene Papas, Claudia Ohana. Dir. Ruy Guerra. **86**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) In Swedish, Eng. subtitles. Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restauranteur Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. PG. **47, 535, 707**

FIRESTARTER—(1hr. 56m., '84) A young girl with psychic powers is sought by intelligence agents for her potential as a weapon. Based on Stephen King's best-selling novel. With David Keith, Drew Barrymore, Freddie Jones, Heather Locklear, George C. Scott, Martin Sheen, Art Carney, Louise Fletcher. Dir. Mark Lester. R. **20, 41, 70, 82, 93, 100, 109, 201, 203, 210, 235, 237, 306, 401, 407, 413, 420, 428, 439, 512, 523, 528, 533, 573, 601, 608, 642, 653, 668, 710, 714, 732, 744, 800, 805, 817, 819, 821, 846, 857, 860, 864**

FOOTLOOSE—(1hr. 46m., '84) "Schlockdance"? "Footflash"? It's another vacuous teen dance movie, featuring John Lithgow as the midwestern minister who bans rock music and dancing from his town and Kevin Bacon as the Chicago punk who rouses the town's kids to fight for their God-given, Bible-sanctified right to shake their bodies and feel good. Since no one attending a nationally advertised film called *Footloose* could actually be *against* dancing, the movie doesn't raise an issue that's real for the audience (or for the filmmakers either). Lithgrow is a fine actor, but the minister's anguish and soul-searching stop the movie cold. If there were more dancing, the stupid story might have simply slid by. But there isn't enough, and a lot of the dancing looks like gymnastics—Kevin Bacon races up and down between rows of farm machinery, hurdles over things, swings from ropes. The excitement is created by the cutting rather than the dancer's movements. Yet Bacon, in a cocky but likable Mr. Cool performance, seems charged by some dazzling rhythm playing in his head. With Dianne Wiest as the minister's shrewd wife, and Lori Singer as his daughter, a slinky hellcat with a mane of wild hair. Written by pop lyricist Dean Pitchford. Directed by Herbert Ross, who has retreated all the way from the daring of *Pennies From Heaven.* Music by Kenny Loggins and others. PG. **38, 42, 114, 205, 407, 416, 436, 442, 447, 530, 535, 547, 549, 554, 609, 612, 613, 638, 645, 655, 658, 660, 666, 721, 724, 731, 840, 842, 846, 864, 874, 885, 886**

FRIDAY THE 13TH—THE FINAL CHAPTER—(1hr. 31m., '84) Jason, the insane killer of *Friday the 13th,* returns for another violent rampage. With Kimberly Beck, Corey Feldman, Ted White. Dir. Joseph Zito. R. **33, 82, 111, 118, 202, 223, 304, 408, 411, 423, 426, 531, 541, 567, 603, 616, 650, 714, 732, 751, 806, 811, 862, 878**

GABRIELA—(1hr. 44m., '84) In Portuguese, Eng. subtitles. In Brazil, in 1925, a backlands woman wins over a tavern keeper with her charm. With Sonia Braga, Marcello Mastroianni. Dir. Bruno Barreto. R. **62**

GOOD FIGHT, THE—(1hr. 38m., '83) Fascinating interviews with surviving members of the Abraham Lincoln Brigade, those idealistic Americans (many of them Communists) who went to Spain in 1937 to fight on the Republican side in the civil war. Interspersed with the interviews are the standard newsreels and still photos, all of it held together with narration (spoken by Studs Terkel). The movie is made in what one can only call the National Endowment style (like most documentaries on social subjects, *The Good Fight* was partially subsidized by the federal government). The subjects are all extraordinarily attractive —proud, resilient, witty. They could make anyone long for adventure and commitment, especially since they haven't aged, except in years. One wishes, however, that the interviews were more probing. The Soviet Union and the European Communists are much praised for supporting the Loyalist side, but what do these idealists feel about Stalin's decimation of the other (anarchist and Trotskyite) leftist parties in Spain? Dir. Noel Buckner, Mary Dore and Sam Sills. **5**

GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES—(2hrs. 9m., '84) Imposing but stiff and uninvolving. Director Hugh Hudson, and his screenwriters Michael Austin and P.H. Vazak (a pseudonymn for Robert Towne), have taken what is essentially pulp-fantasy material and dramatized it with grim zoological-anthropological "authenticity." The young Lord and Lady Greystoke, shipwrecked off the coast of West Africa, build a tree house, have a baby, and die. The child is raised by apes, and immediately the movie is in trouble. Which ape is which? And how can we stay interested in their fights, in the beasts (played by actors inside Rick Baker's costumes) lurching around and thwacking the ground with their arms? Ian Holm, as the Belgian explorer D'Arnot, shows up, teaches the young man (whose name is John Clayton) how to speak English, and hauls him off to Scotland, where he falls into the arms of his grandfather, the Earl of Greystoke (Ralph Richardson). Richardson, the most generously humane actor of his day, warms the movie up a little. But Hudson lays on the upper-class pomp by the yard, and Clayton (Christopher Lambert), rather than acting amoral and sexually aggressive (as we would expect of a man raised in the jungle) turns out to be a better Edwardian than any of the fops raised in nurseries. The movie wants to celebrate Tarzan as a natural man without letting him be wild. It tames him. Cinematography by the great John Alcott. PG. 22, 32, 71, 118, 206, 234, 300, 403, 407, 418, 512, 521, 529, 541, 551, 554, 567, 616, 622, 625, 628, 658, 663, 664, 701, 710, 717, 730, 775, 791, 795, 807, 819, 822, 858, 862, 878

IARDBODIES—(1hr. 40m., '84) A beach-party comedy about smooth-talking young men and "hard-bodied" young women. With Grant Cramer, Teal Roberts, Gary Wood, Cindy Silver, Courtney Gaines. Dir. Mark Griffiths. R. 33, 80, 212, 234, 303, 401, 412, 426, 500, 511, 521, 529, 541, 550, 559, 573, 602, 608, 617, 620, 632, 635, 640, 649, 653, 663, 702, 711, 775, 779, 784, 791, 801, 810, 818, 827, 854, 873

IOME FREE ALL—(1hr. 33m., '84) The comedy of two childhood friends from the Bronx, one a sixties activist turned writer, the other a women's underwear salesman, who set out to find meaning in their lives. With Allan Nicholls, Roland Caccavo, Maura Ellyn. Dir. Stewart Bird. 90

CEMAN—(1hr. 41m., '84) An astonishingly beautiful frozen-man-in-the-North movie, directed by Fred Schepisi. A creature frozen into a glacier turns out to be a 40,000-year-old man, an Inuit (Eskimo). A scientific research team defrosts him and restores him to life. But head scientist Lindsay Crouse wants to take him apart to discover what has kept him in such great shape all these years, while the saintly bearded young anthropologist Tim Hutton wants to keep him alive, study him, "communicate" with him. Can you guess which point of view wins out? As the well-preserved primitive, theater actor John Lone, who was trained as a boy by the Peking Opera, has a genuine triumph, suggesting a complex sensibility through stylized body movements and a grunt-and-groan language that grows more communicative every minute. And although the script is frequently silly, Schepisi redeems the picture with his heroic sense of landscape and his tactile visual style. PG. 16, 32, 48, 533, 732

REZUMI—(1hr. 28m., '84) In Japanese, Eng. subtitles. A young woman in contemporary Japan, obsessed with her love for a man, struggles with the constraints of the traditionally obedient female role. With Masayo Utsunomiya, Tomisaburo Wakayama. Dir. Yoichi Takabayashi. 86

KIPPERBANG—(1hr. 25m., '84) Set in 1948, the story of a fourteen-year-old British schoolboy who hopes, among other things, to steal a kiss from a pretty classmate. Dir. Michael Apted. PG. 73

★ **L'ARGENT**—(1hr. 30m., '84) In French, Eng. subtitles. Another of Robert Bresson's stripped-down modern fables of spiritual anguish. This one is about the life-destroying powers of money. A young oil deliveryman, accidentally passing a counterfeit bill, is arrested, loses his job, and begins an irreversible descent into criminality. By the end of the movie, he's *swinging an ax against innocent people and making* off with their savings. This dour tale has an undeniable power, derived, in large part, from Bresson's uniquely concentrated style, which removes the usual muck of identification and empathy and depends, instead, on a swift, inexorable depiction of acts. One such movie every five years or so has a tonic force—it clears away the stale feelings in the air. With non-professional actors, all very handsome. 5

LE BAL—(1hr. 52m., '84) Inventive and original yet still tedious. Set entirely in a single Parisian ballroom, *Le Bal* (which was based on a successful theater-piece devised by Jean-Claude Penchenat), chronicles the way men and women have looked at each other, danced, fought, and parted for fifty years. The film shuns dialogue, using only music, dancing, and pantomime. On the surface, it's a history of popular dance styles and pop culture in general, but surely the director, Ettore Scola, and his writers (Ruggero Maccari, Furio Scarpelli, and Penchenat) intend a study of the ways capitalism has affected the relations of men and women. We see a small number of actors play multiple roles, dancing and flirting in the style of six different periods—the present, the Popular Front period (1935), the beginning of the war, the middle of the war, Liberation, the fifties, and then back to the present again. The trouble is, we are watching actors, not dancers, and the routines, though often funny, never work up any excitement as *dance.* What interests the filmmakers is what the dancing, the clothes, and the styles of behavior reveal about our society. By the end of the movie, you may feel you're going to have to take a quiz on what you've seen. 16, 62

LES COMPÈRES—(1hr. 32m., '84) In French, Eng. subtitles. A married woman sets her two former lovers, a journalist and a poet, on the trail of her runaway seventeen-year-old son. With Gérard Depardieu, Pierre Richard. Dir. Francis Veber. 56

MISSION, THE—(1hr. 47m., '84) In Farsi, Eng. subtitles. An Iranian who arrives in New York with orders to assassinate an anti-Khomeini government official begins to lose confidence in his rigid morality. With Houshang Touzie. Dir. Parviz Sayyad, an Iranian exile. 61

MOSCOW ON THE HUDSON—(1hr. 57m., '84) Paul Mazursky's sweet-tempered, neo-melting-pot myth about a Soviet musician who defects to America. To be precise, he defects to New York, that many-towered Babel in which, as this movie has it, virtually no one speaks more than a few words of English. The musician, Vlad (Robin Williams), isn't wary the way a native New Yorker would be, so he doesn't find it unusual that his best friend is a black from Alabama (Cleavant Derricks), a sort of internal émigré; his girlfriend an Italian (Maria Conchita Alonso); and his lawyer a Cuban (Alejandro Rey) who floated to Miami some years earlier. These people not only like Vlad, who is easy to like, they like one another, and hang out together. Is this possible? Wouldn't most new arrivals stick with their own tribe? The movie's family-of-man spirit comes too easily and feels a bit forced. Yet Robin Williams is wonderful—bearded and hairy, a small, innocuous man in the early, excellent Moscow scenes (shot in Munich), his Vlad becomes open and gregarious in New York. The movie is anecdotal (rather than carefully plotted) and some of the anecdotes aren't as good as they should be, but its portrait of New York as a many-tongued chaos is hilarious and exact. Leon Capetanos worked with Mazursky on the screenplay. R. 14, 24, 31, 72, 92, 113, 118, 205, 210, 223, 235, 236, 303, 402, 411, 414, 419, 448, 500, 518, 529, 531, 541, 548, 550, 559, 567, 602, 617, 632, 635, 649, 663, 664, 708, 709, 710, 711, 713, 719, 745, 746, 774, 783, 792, 793, 795, 807, 810, 818, 827, 854, 863, 868, 873, 878

NATURAL, THE—(2hrs. 10m., '84) In the world of baseball of the 1930s, a man's relationship with two women affects his dream of greatness. Based on the novel by Bernard Malamud. With Robert Redford, Robert Duvall, Glenn Close, Kim Basinger, Richard Farnsworth. Dir. Barry Levinson. PG. 23, 30, 48, 109, 206, 210, 211, 225, 305, 401, 403, 412, 418, 423, 424, 523, 533, 541, 558, 561, 566, 625, 627, 635, 640, 648, 700, 702, 705, 709, 714, 715, 758, 777, 782, 805, 825, 827, 846, 857, 861, 880

POLICE ACADEMY—(1hr. 41m., '84) A police academy endures the antics of a motley group of misfits when forced to follow an open admissions policy. With Steve Guttenberg, Kim Cattrall, Bubba Smith, George Gaynes. Dir. Hugh Wilson. R. 37, 83, 92, 100, 109, 111, 118, 201, 206, 210, 225, 237, 305, 401, 402, 412, 420, 439, 512, 519, 540, 557, 561, 567, 606, 616, 633, 640, 642, 650, 653, 708, 710, 715, 732, 747, 777, 784, 792, 793, 803, 806, 811, 830, 851, 867, 873, 879, 889

★ **PRIVATES ON PARADE**—(1hr. 35m., '84) As a drag-show entertainer who signs on, in 1948, for a tour of military bases in the Far East, British theater stalwart Denis Quilley is the essence of florid queenliness. When Quilley's commander, played by John Cleese, uses the traveling show as a cover to deliver arms to British troops besieged by Communist guerrillas, Quilley appears before some odd audiences. Nuns, missionaries, and Pygmies with spears scratch their heads in bewilderment as Quilley emerges on stage in silks and fruit headdress as Carmen Miranda or in a wig and American-army uniform as one of the three Andrews Sisters. This bittersweet farce, based on the successful Royal Shakespeare Company show written by Peter Nichols, is by turns nostalgic and acridly satirical. The joshing gay idiom, in this context of the empire's sunset, is both soft-edged and ironically heroic, for Quilley, doing his bit in the jungle, is the ultimate trouper. Just as much as *The Dresser*, this movie celebrates theater as an aspect of British valor. The sweet music-hall songs are by Denis King (Nichols wrote the lyrics). Directed by Michael Blakemore, a little pokily, but *con amore*. R. 62, 723

PURPLE HEARTS—(1hr. 56m., '84) A U.S. Navy surgeon and a nurse fall in love amidst the violence of the Vietnam War. With Ken Wahl, Cheryl Ladd, Stephen Lee, Annie McEnroe. Dir. Sidney J. Furie. R. 21, 37, 74, 109, 118, 201, 213, 300, 413, 422, 428, 501, 523, 528, 541, 567, 603, 616, 632, 635, 651, 663, 700, 702, 714, 716, 719, 727, 745, 774, 780, 782, 800, 803, 806, 822, 830, 857, 879

★ **RACING WITH THE MOON**—(1hr. 48m., '84) An extremely tender teenage love story set in a small California town in 1942, a time when a boy could roam for hours across empty fields or take his girl skinny-dipping without fear of discovery. The hero, Henry "Hopper" Nash (Sean Penn), a quiet, unformed seventeen-year-old with a hidden volatile streak, and his sleepy-eyed, loutish pal, Nicky (Nicolas Cage), are eager to get involved with girls before enlisting in the marines. Hopper falls in love with a serious girl (Elizabeth McGovern) in skirt and saddle shoes, whom he mistakenly thinks is rich; Nicky gets his Betty Grable-type girlfriend pregnant. The moods aren't strong enough, and the picture, as a whole, is too simple and undramatic, but it's charming nonetheless. The director, Richard Benjamin, lets the performances breathe, and while you're watching the actors the naïveté of the script doesn't bother you. Written by Steven Kloves, a 23-year-old U.C.L.A. dropout. Shot in Mendocino, California. PG. 23, 60, 85, 303, 426, 531, 541, 552, 558, 628, 651, 722, 782, 841

RENT CONTROL—(1hr. 36m., '84) A young man hopes his wayward wife will return to him if he can find a comfortable and inexpensive apartment in New York City; his efforts lead to outrageous complications. Dir. Gian Luigi Polidoro. 6

REVOLT OF JOB, THE—(1hr. 38m., '84) In Hungarian, Eng. subtitles. In a small Hungarian village during World War II, an aging, childless Jewish couple adopt a seven-year-old Christian boy. With Ferenc Zenthe, Hedi Temessy, Gabor Feher. Dir. Imre Gyongyossy and Barna Kabay. 3

★ **RIGHT STUFF, THE**—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Kaufman has a tendency to turn everything into phantasmagoria; he puts the camera on the floor or shoots in deep shadow, making figures loom up suddenly or languish in dark corners. Despite all of the shenanigans, the performances are generally remarkable, especially Ed Harris as an ambivalently patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. On the other hand, Sam Shepard, playing ace test pilot Chuck Yeager, the chief exemplar of "the right stuff," is so consciously "mythic" that he seems a parody of something. Special effects by Jordan Belson. PG. 442, 535, 574, 641

ROMANCING THE STONE—(1hr. 50m., '84) High-powered idiot adventure movie patterned after *Raiders of the Lost Ark*—only without the style. Kathleen Turner, who gets better and better, is extremely funny as a spinsterish romance writer who winds up in the jungles of Colombia with a ruffian adventurer (Michael Douglas). The role is a new version of Katharine Hepburn's performance in *The African Queen* (and Douglas is no Bogart), but she's good at it, rolling her eyes in suspicion (mixed with avidity), and then giving herself over to enjoyment of her new violent life. Diane Thomas wrote the ramshackle screenplay, which is just an excuse for chases and thrills and crocodiles chomping on peoples' hands; and Robert Zemeckis, who has the energy, and also the finesse, of a demolition-derby expert, directed for crude excitement. The movie is borderline offensive in the way it depicts every Third World person as either a moron or sadist. R. 24, 32, 54, 100, 203, 234, 306, 407, 413, 519, 562, 566, 602, 625, 648, 662, 719, 728, 730, 748, 773, 778, 781, 789, 795, 827, 878

SIXTEEN CANDLES—(1hr. 35m., '84) A comedy about the disappointments and embarrassments a young girl encounters on her sixteenth birthday. With Molly Ringwald, Paul Dooley, Carlin Glynn, Justin Henry, Anthony Michael Hall. Dir. John Hughes. PG. 36, 70, 78, 92, 102, 109, 114, 118, 201, 206, 210, 212, 236, 307, 403, 407, 418, 422, 428, 512, 518, 526, 536, 541, 558, 567, 573, 603, 608, 614, 616, 620, 625, 628, 629, 634, 642, 650, 658, 702, 710, 714, 716, 719, 727, 742, 747, 752, 773, 781, 795, 800, 805, 807, 825, 830, 857, 862, 864, 875, 882

★ **SPLASH**—(1hr. 51m., '84) Gloriously funny romantic comedy. The golden, broad-shouldered Daryl Hannah is a lovely mermaid, resident of Cape Cod, who comes to New York, surfacing naked at the Statue of Liberty, to find the young man, Allen (Tom Hanks), she has twice saved from drowning. Swimming underwater, eyes wide open, Botticelli hair streaming across her back and breasts, Hannah is ineffably beautiful. On land, her tail is replaced by powerful legs, and she just seems like a gorgeous girl who doesn't speak any English or much of anything else. She envelops her man, guiltlessly sexual, and he falls in love, stirred by a longing that goes deeper than lust. Allen and his mermaid are like Tristan and Isolde without the love potion—soul mates unconsciously yearning for each other all their lives. All of this is absurdly, sublimely romantic. A boy-meets-fish story, *Splash* is beautifully directed by ex-actor Ron

Howard, who demonstrates a genuine lyrical talent as well as comic skill and timing. With the roaring tub of guts John Candy as Allen's sybaritic brother and Brillo-haired Eugene Levy as a demented scientist who threatens the couple. Written by Bruce Jay Friedman, Babaloo Mandel and Lowell Ganz. PG. **20, 30, 58, 92, 103, 118, 212, 213, 234, 303, 304, 403, 412, 420, 422, 426, 512, 517, 526, 529, 536, 541, 567, 616, 621, 625, 635, 637, 643, 648, 700, 702, 708, 717, 721, 722, 744, 747, 777, 779, 790, 798, 807, 813, 825, 841, 866, 879, 880, 888**

SUBURBIA—(1hr. 39m., '84) A group of outcasts, aged eight to eighteen, who live as a post-apocalyptic family in a condemned suburban tract house, spend their nights slam dancing in punk rock clubs and raiding split-level homes for food. Dir. Penelope Spheeris. R. **6**

SUGAR CANE ALLEY—(1hr. 43m., '84) In French, Eng. subtitles. Set in Martinique, in 1931, among impoverished sugarcane workers, this first feature by native filmmaker Euzhan Palcy has been shot in brown-tinted color—a mistake for a movie trying to capture the life of a Caribbean island, where strong, bright colors are bound to be part of anyone's experience and memory. In the early scenes, Palcy gives us too many groups of people playing, dancing, quarreling. One fears the film will be an exercise in virtuous ethnographic piety. But then Palcy pulls a story out of the crowded, noisy atmosphere. The hero, José (Garry Cadenat), is an eleven-year-old orphan in the care of his grandmother (Darling Legitimus), a cunning old woman determined to get José the education that would take him out of the sugarcane fields forever. How does a bright, proud boy find his way? Which of the adults—many of them embittered or duplicitous—should he trust, and which of them should he avoid? Based on an autobiographical novel by Joseph Zobel, *Sugar Cane Alley* is both a chronicle of a boy's struggle to master language and a portrait of a community's passage from the mental habits imposed by slavery to something like liberation. PG. **86**

SWING SHIFT—(1hr. 52m., '84) This memory of the forties is like a beautiful forties artifact—smooth, gracefully proportioned, but too placid. Four screenwriters (Nancy Dowd, Robert Towne, Bo Goldman, and Ron Nyswaner) put in time on the project, and somehow, in unifying all this work, the director, Jonathan Demme, lost the dramatic pulse of the movie and even his usual idiosyncratic flair. The characters are bland archetypes; we feel we know them at first glance, and the terrible thing is that we are not wrong. Ed Harris is the ordinary-Joe factory worker who enlists in the navy after Pearl Harbor is attacked; Goldie Hawn his wife, a male-dominated woman who finds new self-respect working in an aircraft plant; Kurt Russell the handsome plant-worker and part-time musician she has an affair with while her husband is away; and Christine Lahti the next-door neighbor—a tough-talking woman who has been pushed around by men—who becomes Goldie's best friend. The period detail is exquisite, the mood of wartime patriotism and danger is beautifully sustained, but the movie never comes to life. The adulterous affair between Hawn and Russell lacks wildness and desperation, and when Ed Harris comes home, you don't much care who winds up with whom. Photography by Tak Fujimoto. PG. **9, 32, 70, 83, 93, 105, 225, 407, 414, 511, 523, 541, 558, 561, 616, 640, 653, 663, 717, 758, 782, 846**

TENDERNESS AND ANGER—(1hr. 30m., '81) In German, Eng. subtitles. A documentary portrait of a nomadic Gypsy family living out of a wooden caravan in modern Switzerland. Dir. Johannes Flutsch. **2**

★**TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. **35, 38, 60, 205, 211, 416, 423, 443, 511, 530, 552, 567, 570, 601, 626, 720, 724, 731, 756, 817, 854, 874, 885, 887**

★**THIS IS SPINAL TAP**—(1hr. 22m., '84) Hilarious mock-documentary, in the style of Martin Scorsese's *The Last Waltz,* about the American tour of a stupefyingly bad imaginary rock band. Four of the most banal poseurs ever to come out of England, Spinal Tap has milked every fashion of the last twenty years without once achieving authenticity or skill. This movie, wickedly funny about the clichés of rock, has been shot in a jerky, rush-into-close-up documentary style that is itself a marvelous send-up of pseudo-authenticity. Directed by Rob Reiner, who appears, tugging his beard, as a Scorsese-type interviewer; written and performed by Christopher Guest, Michael McKean, and Harry Shearer, as well as Reiner. R. **14, 51, 531**

UNFAITHFULLY YOURS—(1hr. 36m., '84) This remake of Preston Sturges's classic comedy of 1948 is not all that bad—if you haven't seen the original. This time Dudley Moore plays the symphony conductor who returns home from a tour and discovers that his young wife, Nastassja Kinski, may have been cheating on him. In the original it was Rex Harrison and Linda Darnell, and part of the fun of the movie was its satirical, slightly malicious tone. You could enjoy those two (especially Harrison, who gives a dazzlingly funny, arrogant performance) without particularly liking them. But the shambling farceur Dudley Moore is unprepossessing, and Kinski's possible lover, Armand Assante as a hotshot violinist, is handsome and virile, so the movie suddenly becomes rather painful. Sturges had the conductor fantasizing his revenge (and then his forgiveness) as he conducts three different pieces, and each fantasy took its tone, its pace, its emotional coloring from the music. This time there's only one fantasy, and though it's worked out in great detail it lacks the startling violence of Harrison working over Linda Darnell with a razor. Director Howard Zieff has come up with some entertaining musical hamming but nothing comparable to Sturges's dark comic vision. The movie is ingratiating and trite—a conventional romantic comedy. With Albert Brooks. Written by Barry Levinson, Valerie Curtin, and Robert Klane. PG. **76, 97, 548**

Revivals

ATLANTIC CITY—(1hr. 45m., '81) Shot in 1978, the movie documents Atlantic City's civic "rebirth"—i.e., its transformation from tattered old tart to sparkling young whore. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little wan and precious. The best thing is Burt Lancaster as Lou, an aging petty criminal. Dressed like an Italian cavalier in white suits, Lancaster looks at the hustling young Sally (Susan Sarandon), with his tired old eyes, and the movie's conceits almost seem like poetry. With Kate Reid and Robert Joy. **39**

BEAUTY AND THE BEAST—(1hr. 30m., '46) In French, Eng. subtitles. Jean Cocteau's version of the famous fairy tale, set in medieval France, beautifully and elegantly written, acted, and photographed. **39**

BIG DEAL ON MADONNA STREET—(1hr. 31m., '58) In Italian, Eng. subtitles. A fine comedy about a quartet of bumbling burglars who plan the perfect robbery—and fumble it hilariously. With Vittorio Gassman, Renato Salvatori and Toto. Dir. Mario Monicelli. **95**

BREAKING AWAY—(1hr. 39m., '79) A lovely movie about a quartet of working-class boys who graduate from high school in Bloomington, Indiana, and can't figure out what to do with themselves. It's one of those rare movies about the effects of social status in this country. Directed by Peter Yates with great gentleness. With Dennis Christopher, Dennis Quaid, Daniel Stern and Jackie Earle Haley. **39**

DEMON POND—(2hrs. 3m., '82) In Japanese, Eng. subtitles. A humorous and eccentric, lightly poetic fable about an enchanted pond and the folly of the villagers who live nearby. Tamasaburo Bando, the great Kabuki actor who plays female roles, gives two passionately stylized performances as the dragon princess of the pond and as a beautiful woman who tends to the pond's spirits. The plot is overly complicated, but the spirit life is imaginatively conveyed and the special effects are so lyrical and painterly that Hollywood fantasy looks imperial in comparison. Dir. Masahiro Shinoda. **95**

DISCREET CHARM OF THE BOURGEOISIE, THE—(1hr. 42m., '72) A masterpiece from Buñuel's glorious old age about bourgeois swine—suave adulterers and dealers—whose repeated attempts to sit down and eat dinner are foiled by bizarre dreams and interruptions. Subversively funny. With marvelous performances by Fernando Rey, Stephane Audran and others. **95**

GANG'S ALL HERE, THE—(1hr. 43m., '43) Carmen Miranda and her bananas; otherwise, minor Busby Berkeley. Maybe it's that Fox's garish color process ruins the Berkeley touch, maybe it's that Alice Faye was too good an artist to work in this sappy milieu-anyhow, it's a disappointment for all its fame. **96**

GILDA—(1hr. 50m., '46) An amusing and sinister triar gle drama with Glenn Ford and George Macread fighting for the favors of Rita Hayworth as the da zling heroine, who at one point sings "Put the Blam on Mame" in a self-mocking sexy way. Some critic think the romance here is really a crypto-homosexu one between the two men, so you may want to watc all the business with the walking stick. Dir. Charle Vidor. **10**

GRAND ILLUSION—(1hr. 52m., '37) In French, En subtitles. Probably the best treatment of the dying chivalry in warfare and the passing of aristocrac from the modern world ever made. It is sad, wise, an occasionally very funny, and it has a simplicity d pendent on shrewdness and finesse. The acting uniformly superlative. With Jean Gabin and Eric von Stroheim. Dir. Jean Renoir. **2**

LA VIE CONTINUE—(1hr. 33m., '82) In French, En subtitles. Serious, heartfelt, but minor. Annie Gira dot, in her late forties, comfortably married and wit two children, is forced to remake her life when he husband drops dead of a heart attack. The movi faithfully chronicles the difficulties of facing me again, of having a "personal life" after years of ma riage, and of finding a job and earning a living. Th earnestness of it all is borderline cliché. With Jea Pierre Cassell and Pierre Dux. Dir. Moshe Mizrah **11**

MAN WHO KNEW TOO MUCH (1956), **THE** (2hrs.) Slower and heavier than Hitchcock's fir (1934) version, which starred Leslie Banks, Edr Best, and Peter Lorre, but the expansiveness an weight pay off. The elaborate early scenes, whic establish the discomfort of James Stewart and Dor Day as tourists in Marrakesh, set us up for the disa ters and disorienting confusions they experience that city. And the neurotic conflicts in their marriag make the crises that much more wrenching. One Hitchcock's most deeply felt thrillers. Screenplay John Michael Hayes. PG. **16, 57, 88**

MON ONCLE D'AMÉRIQUE—(2hrs. 3m., '80) I French, Eng subtitles. Alain Resnais (*Last Year Marienbad*) has come up with a new narrative form As Henri Laborit, the biologist and student of huma aggression, describes the instinctual nature of huma conduct, we see the intertwined lives of three com plex adults whose behavior illustrates Laborit's prin ciples. Yet there's nothing cut-and-dried about th movie—the three stories are passionately written, d rected, and acted. With Gérard Depardieu, Nicol Garcia and Roger-Pierre. **13**

POSTMAN ALWAYS RINGS TWICE (1946), **TH** —(1hr. 55m.) The first Hollywood version of James Cain's steamy pulp novel was a tame and imperson piece of work, with some very good moments. Joh Garfield, sullenly scowling, is the amoral youn drifter Frank; Lana Turner, in white turbans and top is vicious Cora; and Cecil Kellaway plays her fus and unconsciously selfish husband Nick. The scer of his murder is memorable. Dir. Tay Garnett. **96**

REDS—(3hrs. 19m., '81) Warren Beatty's marvelou celebration of radicalism as a native American pa sion in the period 1915-20. Beatty is John Reed, th journalist-adventurer who wrote the classic eyewi ness account of the Bolshevik Revolution, *Ten Day That Shook the World,* and Diane Keaton is Louis Bryant, the "free-thinker" who left her husband an became a radical journalist herself. The passionat Punch-and-Judy love affair between these two hold the movie together while history is swirling aroun them. With powerful performances by Jack Nicho son, Maureen Stapleton and Gene Hackman, backe up by testimony from real-life survivors of the perio Dir. Beatty. **13**

RETURN OF THE SECAUCUS 7—(1hr. 46m., '8 At a rented summer house in New England, a marrie couple invite their friends for the weekend, all them about 30 and veterans of the anti-war move ment. The "action" consists of Sitting Around and it many variants—cooking, charades, skinny-dipping boozing, casual sex, discussion of careers, agonizin over personal identity, etc. Writer-director Joh Sayles has faithfully captured the self-conscious ton of this generation. **39**

RIFIFI—(1hr. 58m., '55) Jules Dassin's film abou French gangsters who knock over a jewelry store an then fall out. Remarkably tense, and sexy and violen in ways that excited American audiences twenty-fiv years ago. With Jean Servais. **95**

TRASH—(1hr. 43m., '70) A shattering plunge into subterranean drug world of New York loners, mixin outrageous parody with raw realism and focusing o one character's deepening troubles. With Joe Da lesandro. Dir. Paul Morrisey. **13**

THEATER

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Broadway

Previews and Openings

Tuesday, May 8

THE BABE—Max Gail stars in the title role of a play about baseball's greatest hero, by Robert and Ann Acosta; directed by Noam Pitlik. Previews begin 5/8 prior to a 5/17 opening. Tues.-Sat. at 8, Sun. at 2, $20-$25; Wed. & Sat. at 2, $17.50-$22.50. **Princess,** 200 W. 48th (586-3903). 2 hrs. All major credit cards.

Friday, May 18

THE WIZ—Stephanie Mills stars in a revival of the 1975 Broadway musical. Book: William F. Brown based on Baum's *The Wonderful Wizard of Oz;* music and lyrics: Charles Smalls; directed (and costumed) by Geoffrey Holder; choreography by George Faison. With Ella Mitchell, Carl Hall, Gregg Baker, Charles Valentino, Howard Porter, John-Ann Washington, Juanita Fleming, Ann Duquesnay. Previews start 5/18 prior to a 5/24 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $27.50-$40; Wed. at 2, $25-$35. **Lunt/Fontanne,** 205 W. 46th (575-9200). 2 hrs., 30 mins. All major credit cards.

Now Playing

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BEETHOVEN'S TENTH—By and with Peter Ustinov, and with George Rose, Mary Jay, Adam Redfield, Gina Friedlander, Gwyllum Evans; directed by Robert Chetwyn. Ustinov stars as the curmudgeonly composer who appears in the London home of a stuffy music critic, his wife, and son, to settle a family dispute. Tues.-Thurs. at 8, Wed., Sat. & Sun. at 2, $25-$35; Fri. & Sat. at 8, $27.50-$37.50. **Nederlander,** 208 W. 41st (921-8000). 2 hrs., 10 mins. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Marilyn Chris, Peter Michael Goetz, J. Patrick Breen, Kathleen Widdoes, Royana Black, and Marissa Chibas. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. Credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle *and domestic tenderness, a quietly moving love story,* with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats," based on T.S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich in a revival of the Arthur Miller play; directed by Michael Rudman. With Louis Zorich, Stephen Lang, David Chandler, John Polito, Linda Kozlowski, Tom Signorelli, Kathy Rossetter, Karen Needle, Patricia Fay, and David Huddleston. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $20-$30; Sun. at 3, $22.50-$32.50; (no Saturday matinees) closes 6/10. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 40 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen *about a group of singers, with the story starting* in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

END OF THE WORLD—*With Symposium To Follow:* Arthur Kopit's comedy about a mysterious stranger of enormous wealth who commissions a playwright to write a piece that will save the world from impending doom; directed by Harold Prince. Starring are John Shea, Barnard Hughes, and this year's Academy Award-winning actress Linda Hunt. Tues.-Thurs. at 8, $26.50-$32.50; Fri. & Sat. at 8, $29-$35; Wed. & Sat. at 2, $22.50-$28.50. **Music Box,** 239 W. 45th (246-4636). 2 hrs., 10 mins. All major credit cards.

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Robert Prosky, Lane Smith, James Tolkan, Jack Wallace, and J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards.

A MOON FOR THE MISBEGOTTEN—Revival of Eugene O'Neill's play, starring Kate Nelligan, Ian Bannen, and Jerome Kilty; directed by David Leveaux. Mon.-Fri. at 8, $22.50-$32.50; Sat. at 8, $25-$35 (there are no matinees). **Cort,** 48th St. betw. Bdway & 6th (239-6200). 2 hrs., 45 mins. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards.

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3. $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

OLIVER!—*Ron Moody and Patti LuPone star in a* revival of the musical by Lionel Bart (book, music, and lyrics), freely adapted from the Dickens novel; directed by Peter Coe. Others in the cast: Graeme Campbell, Michael Allinson, I.M. Hobson, Elizabeth Larner, Frances Cuka, and Braden Danner in the title role. Wed.-Sat. at 8, Sun. at 6, Sat. & Sun. at 2, $25-$40; Wed. at 2, $22.50-$32.50. **Mark Hellinger,** 51st & Bdway (9 -62 00). 2 hrs., 10 mins. All major credit cards.

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Kitty Carlisle, George S. Irving, Lara Teeter, Terry Edlefsen, Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards. ●

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baranski, Kenneth Welsh, Yeardley Smith, Peter Gallagher, and Vyto Ruginis. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. With Jason Alexander, Frank Mastrocola, Ronn Carroll, Mel Johnson Jr., Scott Ellis, Kim Hauser, Scott Holmes. Music and lyrics by John Kander and Fred Ebb; directed by A.J. Antoon. McNally can create amusing situations and write funny lines, and there are quite a few floating around. Graciela Daniel's choreography may be her best yet. Minnelli's and Rivera's performances are knowing, efficiently executed, and multi-faceted. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 30 min. All *major credit cards.*

SHIRLEY MACLAINE ON BROADWAY—Staged and choreographed by Alan Johnson, original music and lyrics by Marvin Hamlisch and Christopher Adler, cast includes Mark Reina, Larry Vickers, Jamilah Lucas, and Antoinette Yuskis. Tues., Wed., Thurs. at 8, Sun. at 3 & 7:30, $30-$35; Fri. at 8, Sat. at 7 & 10, $35-$40; thru 5/27. **Gershwin,** 51st W. of Bdway (586-6510). 2 hrs. All major credit cards.

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Mon.-Sat. at 8, Wed. & Sat. at 2, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 10 mins. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $23-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Philip Astor and

Raymond Baker. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Craig Sheffer, Diane Tarleton, Susan Edwards, and Mathew Vipond complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

A WOMAN OF INDEPENDENT MEANS—Barbara Rush stars in Elizabeth Forsythe Hailey's one-woman play, inspired by the life of Hailey's grandmother; directed by Norman Cohen. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $22.50-$27.50; Fri. & Sat. at 8, $25-$30. **Biltmore,** 261 W. 47th (582-5340). 2 hrs. All major credit cards.

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, and Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

A...MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary G. Murray, Randy Graff, Charlaine Woodard, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

AND I STILL BELIEVE IN LOVE—Herndon Lackey, Barbara Passolt, Michael Scott, and Susan Cella in a musical comedy for lovers and other survivors, book and lyrics by Stan Barber, music by Daryl Kojak. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $16-$20. **Richard Allen Center,** 36 W. 62nd (279-4200).

BROWNSTONE—Musical by Peter Lawson, Josh Rubins, and Andrew Cadiff (who also directed), set in a Manhattan brownstone, exploring the lives of five of the tenants. Ralph Bruneau and Loni Ackerman are the stars. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10, $12; from 5/23. **Hudson Guild,** 441 W. 26th (760-9810).

DESIRE UNDER THE ELMS—Lee Richardson and Kathy Whitton Baker star in a revival of Eugene O'Neill's play about the conflict of father and son over possession of land and a woman; directed by Terry Schreiber. Tues.-Sat. at 8; mats. Wed., Sat., & Sun. at 2; $18-$25; thru 6/3. **Stage One,** 333 W. 23rd (242-7800).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Will Patton and Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

HOLY JUNKIE—John Quinn's play deals with the emotional experiences of drug addicts; directed by James Jennings; featuring James Nixon, Jane Culley, and Michael Halata. $15-$18. **American Theater of Actors,** 314 W. 54th (581-3044).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Marge Kotliski, Peg Murray, Jerry Lanning, Tom Robbins, Cristine Rose, and Chip Zien. **Playwrights Horizons,** 416 W. 42nd (279-4200).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

MELODY OF MANHATTAN—Musical covering music and dance styles from the 20s to the 80s, by Ronnie Britton; Tues.-Thurs. at 8:30, Fri. & Sat. at 7:30 & 10; $15-$18; thru 5/12. **Perry St. Theater,** 31 Perry St. (255-9186).

'NIGHT, MOTHER—The Pulitzer Prize-winning work by Marsha Norman, starring the original cast, Kathy Bates and Anne Pitoniak, directed by Tom Moore, is in a new home off-Broadway. The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20-$24.50. **Westside Arts Theater,** upstairs, 407 W. 43rd (541-8394).

NITE CLUB CONFIDENTIAL—Dennis Deal's musical is the "sin-steeped story of a 50s nightclub singer, her rise, her fall, her lust"; directed by Albert Evans. With Steven Berger, Fay DeWitt, Steve Gideon, Denice Nolan, and Tom Spiroff. Tues.-Fri. at 8, Sun. at 7:30, Sat. at 7 & 10, Sun. at 3. **The Ballroom Theater,** 253 W. 28th (594-0326).

THE NUNSENSE STORY—Musical comedy, with lyrics and music by Dan Goggin, book by Steve Hayes, about a group of nuns and priests who are raising money to save their Hoboken church. Tues.-Sat. at 8; $10. **The Duplex,** 55 Grove St. (255-5438).

ON APPROVAL—Frederick Lonsdale's comedy concerning two women who decide to have a trial marriage with their fiances at a Scottish country house; directed by Daniel Gerroll. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$25. **Roundabout/Susan Bloch,** 307 W. 26th (242-7800).

ORWELL THAT ENDS WELL—Second City comedy revue, directed by Bernard Sahlins and Ed Greenberg, with music by Fred Kaz. Tues.-Fri. at 8, Sat. at 8 & 10:30, Sun. at 3 & 7:30. **Village Gate,** Bleecker & Thompson (475-5120).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Joanne Camp, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

PAY ATTENTION—The Unpredictable Deadpan Humor of Composer-Ventriloquist Doug Skinner, a one-man musical extravaganza. Tues.-Fri. at 1 p.m., Wed. at noon; $4.50. **American Place Theatre,** 111 W. 46th (247-0393).

SPOOKHOUSE—Harvey Fierstein's new play, starring Anne Meara, described as "a dark comedy about a family in Brooklyn," takes place in an apartment above a Coney Island spookhouse; directed by Eric Concklin. With Court Miller, Tom Noonan, Dawn Kreizer, and Ron Meier. Tues.-Sat. at 8, mat. Sat. at 2, Sun. at 3 & 7:30. All seats are $19.50, exc. Fri. & Sat.—$22. **Playhouse 91,** 316 E. 91st (831-2000).

SUZANNA ANDLER—Marguerite Duras's study of a woman's confrontation with her self-image; directed by Aaron Levin, with Barbara Andres in the title role. Tues.-Sat. at 8, Sun. at 3 & 7; $15. **South St. Theatre,** 424 W. 42nd (279-4200).

TERRA NOVA—Robert Foxworth stars in Ted Tally's play about Capt. Scott's disastrous expedition to the South Pole; directed by Gerald Gutierrez. With Christine Healy, Anthony Zerbe, and Daniel Gerroll. A Playwrights Horizons-American Place Theater Coproduction. The play is an intelligent, imaginative, and honest effort that deserves commendation. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $15-$18; thru 5/13. **American Place Theater,** 111 W. 46th (247-0393).

TRUE WEST—Daniel Stern and Tim Matheson co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$22. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

WOZA ALBERT—A South African comedy by and with Percy Mtwa, Mbongeni Ngema; directed by Barney Simon. Story deals with the Second Coming of Christ in South Africa. Tues.-Fri. at 8, Sat. at 7 & 10, & Sun. at 3 & 7; $18-$22. **Lucille Lortel Theater,** 121 Christopher St. (924-8782).

Theater Companies

AMERICAN JEWISH THEATRE—*Andorra,* by Max Frisch, set in a mythical kingdom, dwells on a youth who is ridiculed because he is mistaken for a Jew; directed by Marty Fried. Thurs. & Sat. at 8, Sun. at 2 & 7; $11; thru 6/17. **Studio Theater,** 1395 Lexington Ave. (427-4410).

AMERICAN SHAKESPEARE REP—*Othello,* 5/10, 13, 19. Marlowe's *Faustus,* 5/12, 17, 18. Sheridan's *The Rivals,* 5/11, 20. Thurs.-Sat. at 8, Sun. at 3; $7.50. **Theater 22,** 54 W 22nd (279-9321).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CITY STAGE CO.—Strindberg's *Dance of Death,* written in 1900, forerunner of the Theater of the Absurd; directed by Christopher Martin. With Jerry Whiddon, Karen Sunde, and Tom Spackman. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 8; $12-$15; thru 5/13. **Theater,** 136 E. 13th (677-4210).

EQUITY LIBRARY THEATRE—Revival of *Pal Joey,* with music by Richard Rodgers, lyrics by Lorenz Hart, and book by John O'Hara (winner of three Tony awards). Tues.-Sun. at 8, Sat. & Sun. at 2:30; 5/10-6/3. **Theater,** 310 Riverside Dr. (663-2028).

FAMILY REPERTORY—Chekhov's *Marriage Proposal* (Caribbean adaptation by Marvin Camillo). 5/9-12, 17-19, 24-26 at 8; $6. **Cuando,** 9 Second Ave. (477-2522).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Revue, political satire, and improvisation. Sun. at 7:30, Fri. at 8; $4; Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

HISPANIC ORGANIZATION OF LATIN ACTORS—5/3-6, 10/13 at 7:30 & 6/13 at 2:30: *Juan Palmiere,* by Antonio Larreta, directed by Arcadio Ruiz (in Spanish), is a work with social and political overtones applicable to Latin America today. 5/17-20, 24-27 at 7:30: Emilio Carballido's *I Speak of the Rose,* a Rashomon-like study of a seemingly senseless event (in English); directed by Hugo Halbrich. $5. **Wonderhorse,** 83 E. 4th (595-8286).

JEAN COCTEAU REPERTORY—George Farquhar's *The Beaux' Stratagem,* about two city rogues who barnstorm the country in search of wealth and women; thru 5/20. Robert Lowell's *The Oresteia of Aeschylus;* Ben Jonson's *Epicoene,* or *The Silent Woman* (circa 1600), rotates with the above. Tickets are $8.50. Call theater for specifics. **Jean Cocteau,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Donald Wollner's *Escape From Riverdale,* comedy about growing up in a small community; directed by Lynn Polan. Tues.-Thurs. at 8, Sat. at 8, Sun. at 2 & 7; $11-$14. **Theater,** 344 E. 14th (279-4200).

LA MAMA E.T.C.—From 5/24, *Fun City,* written & directed by Matthew Maguire, is about New York City. Thurs.-Sun. at 9; $7; 5/24-6/17. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN THEATRE CLUB—**Upstage:** Holly Hunter, Mark Linn-Baker, and Patricia Richardson in Beth Henley's *The Miss Firecracker Contest,* story of a young woman with a shady past who now has loftier ambitions; directed by Stephen Tobolowsky. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $16-$20. **Downstage:** Harold Pinter's *Other Places,* three one-acters: *A Kind of Alaska, Victoria Station,* and *One for the Road;* directed by Alan Schneider. With Kevin Conway, Henderson Forsythe, David George, Caroline Langerfelt, Greg Martyn, and Dianne Wiest. Tues.-Sun. at 8, mats. Sat. & Sun. at 2:30; $22 & $24; thru 5/20. **MTC,** 321 E. 73rd (472-0600).

THE MIRROR THEATER—Susan Glaspell's *Inheritors* and Clifford Odets's *Paradise Lost,* both directed by John Strasberg, alternate with *Rain,* by John Colton and Clemence Randolph, and Ibsen's *Ghosts.* The company features Geraldine Page, Mason Adams, Maxwell Caulfield, Madeleine Sherwood, Sabra Jones, David Crier, and W.B. Brydon. Phone for schedule. **Theater at St. Peter's,** Lexington at 54th (944-9300).

NATIONAL BLACK TOURING CIRCUIT—Double Bill: Bill Harris's *Every Goodbye Ain't Gone,* and Pearl Cleage's *Hospice,* the first directed by Nathan George, the second by Frances Foster. Thru 5/20 at 8; mat. Sundays at 3; $6. **Colonnades,** 428 Lafayette St. (673-2222).

NONE OF THE ABOVE REP—One-acters by Arthur Kopit (*Chamber Music*), William Saroyan (*The Ping-Pong Players*), and Edward Farley (*Cliché* and *Fugue for an Assembly Line*). Thurs.-Sat. at 7:30, Sun. at 4; $6; 5/10-27. **18th St. Plyhse,** 145 W. 18th (666-8417).

NUESTRO TEATRO—Rene Marques's *Los Soles Truncos,* directed by Manolo Perez Morales (in Spanish). With Maria Eugenia Santoni, Conchita Espin, and Alicia Kaplan. 5/12, 19 at 8; 5/13, 20 at 3. **St. John's in the Village,** 224 Waverly Pl. (675-6742).

PAN ASIAN REP—Ruth Wolff's *Empress of China,* set in the Forbidden City, centering around the complex character of the Empress Dowager (c. 1900); directed by Tisa Chang; with Tina Chen, Ernest Abuba, Alvin Lum. Wed. & Sat. at 8, Sat. at 2, Sun. at 3 & 7; $10-$12; thru 5/20. **Actors Outlet,** 120 W. 28th St., 2nd floor (255-7293).

REPERTORIO ESPANOL—Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in repertory; $8-$10; thru May. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's latest, *The Mystery of Irma Vep,* a Penny Dreadful, is a two-man show starring Charles Ludlam himself and Everett Quinton in multiple roles. Play is replete with vampires, werewolves, and mummies. Fri. & Sun. at 8, Sat. at 7 & 10; $10; thru 6/24. **One Sheridan Square** (691-2271).

RIVERSIDE SHAKESPEARE COMPANY—*Henry V,* story of how the playboy prince became one of England's most beloved kings; directed by Timothy

Oman. With Frank Muller and Dené Nardi. Thurs.-Sun. at 8, Sat. at 2 (exc. 5/12), 5/9-6/3; $8. **Shakespeare Center,** 165 W. 86th (877-6810).

ROYAL COURT REP—Phyllis Craig's *Mystery Weekend,* Fri. & Sat. at 8, Sun. at 3; *Bargain for Murder,* Mon. at 8; *Murder One,* Tues. at 8; $7. **Theater,** 301 W. 55th (997-9582).

STUDIO DRAMATIQUE—Jean Genet's *The Maids* (in English), 5/4-6; Jean-Paul Sartre's *No Exit* (in English), 5/11-18; Jules Romains's *Knock* (en français), 5/19-20. **PSW Studio,** 243 W. 55th (866-3481).

THE 13TH STREET THEATER—Edward Portnoy's *In the Waiting Place,* directed by Keith Greer, is *about abandoned children, awaiting adoption;* Tues. & Wed. at 7:30, Sat. at 5. Israel Horovitz's *The Indian Wants the Bronx,* directed by Peter Gordon, about two street punks caught up in their own terrorizing; Tues., Wed., Sat. & Sun. at 9:30; and *Line,* directed by Roberta Hawkins, about man's desire to be first; Thurs. & Fri. at 9:30, Sat. & Sun. at 7:30. Ren Draya's *The Mothers,* directed by Edward Medina, about pregnant unwed teenagers. Mon. & Thurs. at 7:30. **Theater,** 50 W. 13th St. (675-6677).

UBU REPERTORY—Michel Tournier's *The Fetishist,* a one-man show starring Frederick Neumann, directed by Francoise Kourilsky. The title tells the story. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 7; $10-$15; 5/23-6/24. **Perry St. Theater,** 31 Perry St. (255-9186).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALLEGRO—A revival of Rodgers and Hammerstein's 1947 musical, directed by Tom Briggs and Louis Mattioli. Thurs.-Sun. at 8, Sat. & Sun. also at 3; $8-$10; thru 5/19. **St. Bart's Plyhse,** 109 E. 50th (751-1616).

ARMS AND THE MAN—GBS's play, directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; $6; thru 6/3. **West Side Rep.,** 252 W. 81st (666-3521).

BEANSTOCK—David Shawn Klein's play, directed by Dennis McLernon. Mon.-Fri. at 12:15 p.m. (bring your lunch); thru 5/18. FREE. **Quaigh,** 108 W. 43rd (221-9088).

BELOVED MURDERER—Elizabeth de Charay and Robert Garabedian star in Gerty Agoston's play; directed by Fred Fondren. Thurs.-Sun. at 8; $5-$7; thru 6/3. **Prometheus,** 239 E. 5th St. (477-8689).

BLACKBERRIES—A minstrel/vaudeville spectacular, directed and choreographed by Andre de Shields, with songs, dances, specialty routines, and sketches, performed by a multi-racial ensemble; conceived and written by Joseph George Caruso. Thurs.-Sat. at 7:30; Sun. at 3; $8; thru 5/13. **AMAS Repertory,** 1 E. 104th (369-8000).

BOUND TO RISE—Music/theater work based on the Horatio Alger stories; music by Robert Dennis; directed by Barbara Vann. Wed.-Sat. at 8; $6-$10; thru 6/2. **Medicine Show,** 6 W. 18th (255-4991).

BRECHT ON BRECHT—Portrait of the artist drawn from poetry, prose, plays, and songs written during his lifetime, plus songs of collaborators Hanns Eisler and Kurt Weill; directed by Lee Frank; with Carol Cornicelli, Kathryn Graybill, Duryea McKee. Thurs.-Sat. at 8, Sun. at 3; $6; thru 5/20. **Hartley House,** 413 W. 46th (787-1073).

CAKE & SIPPIN' WHISKEY—Vicki Mooney's story of small-town lives and expectations, set in Oklahoma right after WW II; with Tyrone Power (son of the same), Bader Howar (daughter of Barbara Howar). Wed.-Sat. at 8, Sun. at 2:30; $6; thru 5/25. **Neighborhood Group,** 420 W. 42nd, top floor (279-4200).

THE CHERRY ORCHARD—Anton Chekhov's last masterpiece, directed by Mary Hayden. 5/9-20; $6. **New Media Rep.,** 203 E. 88th (860-8679).

THE CUBAN SWIMMER—Milcha Sanchez-Scott's seven-character play of endurance about a woman swimming from Long Beach to Catalina; together with Sanchez-Scott's *Dog Lady,* a story of physical endurance, love, and faith. $10, $12; thru 5/27. **INTAR,** 420 W. 42nd (695-6134).

DER INKA VON PERU—Jeffrey Jones's collage play constructed from found texts, principally Prescott's *The Conquest of Peru;* presented as part of the Wooster Group Visiting Artists Series. Mon.-Wed. at 9; $7; thru 5/23. **Performing Garage,** 33 Wooster St. (966-3651).

DIVINE RIGHT—*John Morrison's portrait of a* wealthy American family divided by a daughter's conversion to a militant religious crusade. With Melissa Hurst, Lindsay Borden, Leslie Minski, Art Kempf, and Michael Clarke. Thru 5/27. Call theater for specifics. **New Theater,** 62 E. 4th (477-4120).

DOUBLE IMAGE THEATRE'S NINTH ANNUAL SHORT PLAY FESTIVAL—The best original one-acters submitted and performed by labs and development programs of N.Y.'s theatre companies and *teaching institutions. Tues.-Sat. at 7, Sun. at 2 & 8;* $5; 5/29-6/3. **TOMI,** 23 W. 73rd (245-2489).

DUET FOR ONE—Tom Kempinski's play about the relationship between a violinist and her doctor, directed by Miranda McDermott. With Rachel Leah Levin and Tom McDermott. Thru 5/26; $6. **New Media Rep.,** 203 E. 88th (860-8679).

FAMILY INVENTIONS—Mary Ryzuk's comedy about a show-business family that finds it necessary to reinvent reality on the spot; directed by Henry Levinson. Thurs.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 4; $8; thru 5/13. **All Souls,** Lexington at 80th (535-3356).

FAMILY SNAPSHOTS—Sam Henry Kass's two-character play about a youth who travels cross-country to find his long-lost father; directed by Peter Kass. With Roger Serbagi and Kevin Gray. Fri.-Mon. at 8; $6; thru 5/20. **TOMI,** 23 W. 73rd (858-2016).

FIVE TOGETHER SEPARATELY—Joe Bays's comedy, directed by Larry Kirchgaessner. Thurs.-Sat. at 7:30, Sun. at 3; $6; 5/31-6/17. **Our Studios,** 147 W. 24th (695-5342).

FROZEN ROSES—*Written and directed* by August Armstrong, this two-character musical, with music and lyrics by Mark Stewart, tells of conflicts between men and women and the games they play. Wed.-Sat. at 8, Sun. at 2; $7; thru 5/27. **Entermedia,** second story theater, 189 Second Ave. (869-2922).

GODSPELL—Revival of the musical based on the Gospel according to St. Matthew, conceived and directed by John-Michael Tebelak, music and lyrics by Stephen Schwartz; directed by Porter Gavala. Fri. at 8, Sat. at 2 & 8, Sun. & Thurs. at 7; $6; 5/11-20. **MAP Theater,** 921 Madison Ave. (249-7346).

GOLDEN BOY—Revival of the 1964 musical, based on the play by Clifford Odets and William Gibson; music by Charles Strouse, lyrics by Lee Adams. Featured are Obba Babatunde, James Randolph, Taro Meyer, and Ebony JoAnn; directed by Jeffrey B. *Moss. Wed.-Sat. at 8, Sat. at 3, Sun. at 4;* $10-$12.95. **Billie Holiday,** 1368 Fulton St. (636-0918).

HANNAH SENESH—The true story of an Israeli poet who became the first female paratrooper in WW II, written and directed by David Schechter, music by Steven Lutvak and Elizabeth Swados; Lori Wilner is the star of this one-woman show. Sun.-Wed. at 8; $8. **Studio,** 133 2nd Ave. (777-7005).

THE HOOCH—Charles Michael Moore's play about Vietnam, seen from the black perspective; directed by Chuck Smith, starring Kevin Hooks. **New Federal,** 466 Grand St. (598-0400).

JUST BETWEEN OURSELVES—Alan Ayckbourn's play; directed by Mary Fleischer. 5/9-11 at 8, 5/12 at 2 & 8; $5. **Marymount Manhattan,** 221 E. 71st (472-3800).

KINFOLKS AND MOUNTAIN MUSIC—Susan Sandler's adaptation of Gurney Norman's stories; directed by Paul Austin. Thurs.-Sun. at 8:30; $6; thru 5/27. **Image Theater,** 432 W. 42nd (564-1786).

KLUB KAR—Musical by Jay Martel and Tim Hill, also with them. They play the dozen characters that make up the cast, and are also the directors, along with Susy Schneider. Fri. & Sat. at 8; $6; thru 5/12. **Westbeth,** 151 Bank St. (691-2272).

LANDSCAPE OF THE BODY—Christine Lahti stars in John Guare's play, directed by Gary Sinise, telling of a mother and son's journey to the big city. With Dan Florek, Christian Slater, Alison Bartlett, Reg Cathey, Mary Copple, Maddie Corman, Eddie Costradan, Frank Maraden, and Ted Sod. Tues.-Sun. $10-$12; thru 5/20. **McGinn/Cazale Theater,** Bdway at 76th (580-1313).

THE LAST DANCEMAN—Alan Foster Friedman's play which examines the life of an ex-vaudeville hoofer; directed by John Pynchon Holmes. Hy Anzell plays the lead role. **New Federal Theater,** 466 Grand St. (598-0400).

THE LIBERATION OF MOTHER GOOSE—Aduke Aremu's fantasy musical is a contemporary urban play blending tradition and our present-day world; directed by Elizabeth Omilami. Thru 5/27; $10-$15. **River West,** 155 Bank St. (279-4200).

LUTHER—John Regis stars in John Osborne's play spanning Luther's life from his first religious doubts to the resolution of his inner conflicts; directed by Josie Adler Oppenheim. 5/12-6/3; $6. **Ten Ten Rep,** 1010 Park Ave. (678-7238).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 11 a.m. ($10); 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher,** 1230 Fifth Ave. (534-2804).

THE MANAGEMENT WILL FORGIVE A MOMENT OF MADNESS—Rodolfo Santan's play, together with Carlos Gorosiza's *The Accompaniment;* both starring Sully Diaz; directed by Vicente Castro. Wed.-Fri. at 7:30 in English, Sat. & Sun. at 2:30 & 7:30 in Spanish; $7; thru 6/3. **Puerto Rican Traveling Theatre,** 304 W. 47th (354-1293).

MR. & MRS.—Kevin Wade's comedy about a premarital situation, featuring Mark Metcalf, Peter Friedman, Polly Draper, and Pamela Brook; directed by David Trainer. Wed.-Sat. at 8, Sun. at 3 & 7:30; $10; from 5/9. **WPA,** 138 Fifth Ave. (206-0523).

THE MOANER—Anne De Salvo stars in Susan Sandler's comedy; directed by Dennie Gordon. Fri. & Sat. at 8:30; $5; 5/11-19. **West Bank Downstairs,** 407 W. 42nd (695-6909).

THE NEW DIANA—Kenneth Koch's comedy about an international poetry competition held in modern and ancient Greece; directed by Donald Sanders. Thurs.-Sat. at 8; $15; thru 5/19. **New York Art,** 116 E. 14th (228-1470).

THE 1943 CANTEEN—Musical revue of music and songs of the 40s, produced by four N.Y.C. police *officers, featuring a full swing band. Tues.-Sun. at 8,* Sat. at 2, and Sun. at 3; $16. **Nat Horne,** 440 W. 42nd (944-9300).

PERICLES, PRINCE OF TYRE—Shakespeare's play, adapted and directed by Stephen Hults into an adventure in six exotic lands, with pirates, shipwrecks and wizards. Kirk Jackson has the title role. 5/9-13, 17-20 at 8; $6. **Trinity Lutheran Church,** 164 W. 100th (222-6641).

THE PLAY'S THE THING—Comedy by Ferenc Molnar and P.G. Wodehouse, directed by Neal Weaver, about a sophisticated playwright who uses his talent to save a love affair from disaster. Thurs.-Sat. at 8, Sun. at 3; $8; 5/10-6/10. **Meat & Potatoes,** 306 W. 38th St. 4th floor (564-3293).

THE SEA GULL—Anton Chekhov's play, translated by Jean-Claude Van Itallie, directed by Ann Raychel. Mon.-Thurs. at 8:30; $6; 5/14-31. **Theatre Studio,** 750 8th Ave. (730-0235).

THE SHADOW OF A GUNMAN—Chris O'Neill stars in Sean O'Casey's classic which deals with revolutionary activities; directed by Jim Sheridan. *Thurs.-Sat. at 8, Sun. at 3; $6 & $8.* **Irish Arts Center,** 553 W. 51st (757-3318).

SOUVENIRS—Sheldon Rosen's tale of a holiday on a tropical island which goes awry; directed by Stephen Katz. Joe Morton, David Purdham, Ellen Barber, and Delphi Lawrence are in the cast. Thurs.-Sat. & Mon. at 8, Sun. at 3; $10; thru 5/27. **Cubiculo,** 414 W. 51st (265-2138).

THREE ACTS BY MR. SHAW—*The Dark Lady of the Sonnets, The Inca of Perusalem,* and *Overruled.* $5; thru 5/12 at 8. **British-American Theater,** 7 E. 15th St.(666-1380).

TOSCA 1943—Victorien Sardou's play; directed by Owen Rackliff; updated to Fascist Rome, with Martitia Palmer, Edward Baran, and Dan Lutzky. Wed.-Sun. at 8; $6; thru 5/13. **Classic,** 114 W. 14th (242-3900).

THE TRANSPOSED HEADS—Based on Thomas Mann's reworking of an ancient legend, play is a multi-media event, featuring Yamil Borges, Sheila Dabney, Mark Morales, and Harry Streep. Score by Yukio Tsuji and Masa Imamura. Thurs.-*Sat. at 8, Sun.* at 3; $8; from 5/10. **Ark,** 131 Spring St. (431-6285).

TRIPLE BILL—Jeffery S. Sult has written and directed the following: *Letter, Party,* and *Trialogue #2.* Wed.-Sat. at 8; $5; thru 5/19. **American Theater of Actors,** 314 W. 54th (580-2350).

VICTORY BONDS—Anson Campbell's play set on the Jersey shore during the Second World War; directed by Jack L. Savis. Cast includes Daniel Pollock, Laura Pierce, Jim Fyfe, Patricia Hunter, Tony Carlin, and Jean Barker. Wed. at 8, Sat. at 10, Sun. at 3; from *5/9; $6. (5/28 perf. at 7:30)* **New Theater,** 62 E. 4th (477-4120).

VILLAGE WOOING—George Bernard Shaw's romantic comedy about a village maiden and an upper-class writer; directed by Fred Fondren and starring him and Rochelle Singer. Thurs.-Sun. at 8; $5. **Prometheus,** 239 E. 5th St. (477-8689).

WITHOUT HEROES—Alice Eve Cohen's play, told from a child's point of view, about an incestuous relationship; directed by Karen Ludwig. Thurs.-Sun. at 8; $4; thru 5/20. **Theater for the New City,** 162 Second Ave. (254-1109).

ZASTROZZI, THE MASTER OF DISCIPLINE—George F. Walker's tale of the master criminal of Europe and his companions in crime. Thurs.-Sat. at 8, Sat. at 2; $6; thru 5/26. **Divine Theater** (Middle Collegiate Church), 50 E. 7th (477-0667).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

MUSIC & DANCE

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Monday, May 7

MUSIC FROM MARLBORO—Haydn's String Quartet in f, Op. 20, No. 5; Barber's *Dover Beach;* selections from Beethoven's *Scottish Songs;* Brahms's Trio in E-flat, Op. 40. Alice Tully Hall at 8. $5.50-$7.50.

THE FALLA TRIO—(N.Y. debut). Guitar music by Mozart, Falla, Soler, Krouse, Saya (N.Y. premieres). Merkin Concert Hall at 8. $8.

QUINTET OF THE AMERICAS—Music by Mamlok, Sierra, Barab (premiere), Stillman (premiere), Villa-Lobos. Carnegie Recital Hall at 8. $6.

BEACH BOYS/AMERICA/DOC SEVERINSEN, and his orchestra. With George Burns and Susan Anton. Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), at 7:30. National Fitness Foundation benefit (489-1791). $25-$150.

AKHNATEN, by Philip Glass. Excerpts from a work-in-progress, to be performed this fall in Houston and at the New York City Opera. Christopher Keene is commentator. Guggenheim Museum, Fifth Ave. and 89th St. (360-3557), at 8. $8.50.

MIMI KATE MONROE, soprano/**ALEXANDER SMITH,** lutenist. Monteverdi, Dowland, Morley. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

GAGEEGO, new-music ensemble. Cage, Macbride, Moran, Myers, Runyan, Trombly. CUNY Graduate Center, 33 W. 42nd St., at 8. $5 donation.

ROBERT PACE, pianist/**JUDITH BETTINA,** soprano, with the New Jersey Percussion Ensemble and the Fordham Repertory Chorus. Babbitt's *Philomel;* Ives's *Majority;* Varèse's *Poeme Electronique* and *Ionisation;* Stockhausen's *Kontakte.* "Electric Falcon" concert, at Pope Auditorium, Fordham U. at Lincoln Center, 113 W. 60th St. (841-5340), at 8. $4.

ASPEN WIND QUINTET—Wuorinen, Cage, Ligeti, Hindemith, Zhuang. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

BRONX WEEK CELEBRATION—Johnny Zamot group; Hostos Community College, 475 Grand Concourse, at 6. Max Goldberg group; Comras Mall, Bronx Park East and Lydig Ave., at 7:30. Richard Piti group; Loreto Park, Morris Ave. and Haight St., at 7:30. All free.

MARION FELDMAN, cellist/**MICHAEL ROGERS,** pianist. Faculty recital, Brooklyn College Gershwin Theater, at 8. $3.

Tuesday, May 8

NEW YORK PHILHARMONIC, Gunther Herbig conductor; tenor Peter Schreier, hornist Philip Myers. Britten's *Serenade* for Tenor, Horn, and Strings; Bruckner's Symphony No. 9. Avery Fisher Hall at 7:30. $6-$25.

MUSICA CAMERIT—Griffes's *Poem* for Flute and Piano; Ravel's Trio; F. Martin's *Ballad* for Flute and Piano; Mozart's *Divertimento* in E-flat. Merkin Concert Hall at 8. $9.50.

ANTON PAWLOWSKI, classical guitarist, with flutist Sylvia Alexander, guitarist Michael Soloway. Music by Brouwer, Rodrigo, Villa-Lobos. Carnegie Recital Hall at 8. $7.

ROGER RUNDLE, pianist. Mozart, Schubert, Brahms, Ravel, Janacek, Prokofiev. Alice Tully Hall at 8. $7.50-$12.50.

IK-HWAN BAE, violinist. Town Hall at 6. $3.

Y CHORALE, Amy Kaiser conductor. Music by Britten, Brahms, Mendelssohn, and premieres of works by Miriam Gideon and Alice Parker. 92nd Street Y at 8. $6.

SPECULUM MUSICAE—Schoenberg's *Ode to Napoleon,* with Wallace Shawn as narrator; world premieres by Peter Lieberson and Allen Anderson, and a N.Y. premiere by Anthony Stark. Symphony Space at 8. $7.

RICHARD GOLDSMITH, clarinetist, with pianist Donald Pirone, percussionist Brad Alexander, bassoonist Alan Futterman. Mendelssohn, Debussy, Karol Rathaus, Richard Brooks, others. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 7:30. Free.

CARL BOWMAN, with assisting singers and instrumentalists. Chamber music for various combinations. Manhattan Community College Theater, 199 Chambers St. (618-1062), at 8. $5.

NANCY BOSTON, pianist. Music of Dello Joio and Brahms. Trinity Church, Broadway and Wall St., at 12:45. Free.

WENDY YOUNG, harpsichordist. Bach, Handel, D. Scarlatti. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $7.

HELEN CAMPO, flutist/**DEAN FRANKE,** violinist/**SUSAN CHAN,** violist. Bach, Stamitz, Danzi. The Galleria, 115 E. 57th St., at 12:30. Free.

MUSIC LIVE!—Political rock and salsa, with open jamming. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

FRANCESCO VANASCO/ALBORADA LATINA—Jackson Heights Branch Library, 35-51 81st St., Queens, at 3:30. Free.

LATIN ENSEMBLE—CCNY, Shepard Hall, 134th St. and Convent Ave., at 2. Free.

BOBBY PACE, and group. Bronx Week concert, Mt. Carmel Senior Center, 2405 Southern Blvd. and 187th St., at 2. Free.

Wednesday, May 9

JANET BAKER, mezzo-soprano, with pianist Martin Isepp. Mozart, Schubert, Haydn, Mahler, and English love songs. Carnegie Hall at 8. $10-$17.50.

POMERIUM MUSICES/NEW YORK CONSORT OF VIOLS—Alexander Blachly and Judith Davidoff directors. An Orlando Gibbons "extravaganza." Merkin Concert Hall at 8. $10.

NEW YORK PHILOMUSICA—Haydn's Sextet in E-flat, Hob. II: No. 40; Hindemith's *Drei Stücke;* Ladermans's Nonette; Brahms's Quintet in G, Op. 111. Alice Tully Hall at 8. $6-$10.

ROBERT SECRIST, guitarist. Lauro, Ponce, Barrios-Mangore, Villa-Lobos. 92nd Street Y at 8. $6.50-$8.50.

MUSIC BY JOHN YANNELLI—Carnegie Recital Hall at 8. $6.

NEW MUSIC/NEW COMPOSERS—Open readings-workshops, with performances by the New York New Music Ensemble and the Atlantic String Quartet, with others. Works by Michael McCandless, Brian Smith, Michael Gordon. The Kitchen, 59 Wooster St., at 7. Free.

ARNIE LAWRENCE, saxophonist. Midtown Jazz at Midday, St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

NADINE SCHARMAN, flutist/**PALMA TOSCAN** soprano. Federal Hall National Memorial, 26 Wa St., at 12:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tul Hall at 1. Free.

NEWBAND—Music for zoomoozophone and other i struments. Music by Dean Drummond, played by th composer; works by Partch, Bach. Experimental I termedia Foundation, 224 Centre St. (666-9706), 9. $2.

ROBIN HOLCOMB/MARK MILLER—New-wor music for keyboards and percussion. P.S. 122, 15 First Ave. at 9th St. (477-5288), at 8. $4.

RIVERSIDE STRING TRIO—Mozart, Beethove Piston. St. Ann and the Holy Trinity, Clinton an Montague Sts., Brooklyn Heights, at 12:30. Free.

GUITAR ENSEMBLE—Brooklyn College Gershw Theater at 12:15. Free.

BRONX WEEK CELEBRATION—Shelly Gordc and group; Bronx House at 1. Richard Piti and grou St. James Golden Age Center, 2530 Jerome Ave., 2. Steve Lane and group; Bronx Park East and Wa ing Ave., at 7:30. All free.

Thursday, May 10

ORATORIO SOCIETY OF NEW YORK, Lyndc Woodside conductor; soprano JoAnn Pickens, tenc Stanley Cornett, baritone John Shirley-Quirk; Chri Church Boys Choir of Greenwich, Conn. Britten *War Requiem.* Carnegie Hall at 8. $8-$20.

NEW YORK PHILHARMONIC, Erich Leinsdo conductor; cellist Yo-Yo Ma. Shostakovich's Cell Concerto No. 1; Bruckner's Symphony No. 1. Aver Fisher Hall at 8. $6-$25. Note: open rehearsal of th program Thurs. only, 9:45 a.m.; $3.

JUPITER SYMPHONY, Jens Nygaard conductor; p anist Ruth Laredo. Handel's *Water Music;* Sain Saëns's Piano Concerto No. 2; Nancy Chance *Solemnities* (world premiere); Haydn's Symphon No. 60, "Il distratto." Alice Tully Hall at 8. $6-$1(

LAURIE ANDERSON, in performance, with Joy As kew, Chuck Hammer, David van Tieghem, other Beacon Theater, Broadway at 74th St. (874-1717), a 8. $17.50, $20.

PASQUALE BIANCULLI/JERRY WILLARD, duc guitarists. Dowland, Bach, Lessard (world premiere Carnegie Recital Hall at 8. $8.

KAREN SMITH, soprano (N.Y. debut), with pianis Marshall Williamson, flutist Wendy Rolfe. Mozar Schubert, David, Milhaud, Duke (N.Y. premiere Merkin Concert Hall at 8. $7.

DAVID KIM, violinist. Town Hall at 6. $3.

NEW MUSIC/NEW COMPOSERS—See 5/9. Tc night, work by Lori Dobbins, Andrew Stiller, Ama Reghay, Ellen Schimmel.

METROPOLITAN SAX QUARTET—Program to b announced. St. Paul's Chapel, Broadway at Fulto St., at 12:10. Free.

EMPIRE BRASS QUINTET—Mannes College c Music, 150 W. 85th St. (580-0210), at 7. Free.

JAMES RICHMAN, harpsichordist, with Baroque v olinist Nancy Wilson. Couperin, D'Anglebert, Mor donville, Duphly. Grace and St. Paul's Church, 12 W. 71st St., at 8. $6.

EDITH HALL/HARRIET BRENT, duo-pianist Brahms, Tcherepnin, Mozart, Arensky, Hyman. Thir Street Music School Settlement, 235 E. 11th S (777-3240), at 7:30. Free.

BRONX WEEK CELEBRATION—Richard Pit Owen Dolan Senior Center, Westchester and E. Tremont Aves., at 2. Johnny Zamot; Joyce Kilmer Park Grand Concourse and 162nd St., at 7:30. Lenn Cherry, Co-Op City, section 1, at 7:30. All free.

CCNY ORCHESTRA AND CHORUS, Fred Haup man conductor. Schubert, Dvorak. Davis Center 134th St. and Convent Ave., at 7. $2.

Friday, May 11

NEW YORK POPS, Skitch Henderson conductor; pi anist Ruth Laredo. Bernstein's "*West Side Story Symphonic Dances;* Rachmaninoff's *Rhapsody on Theme of Paganini;* tribute to the Beatles. Carnegi Hall at 8. $12-$20.

KOOL AND THE GANG, with guest KC. Radio Cit Music Hall, Sixth Ave. at 50th St. (757-3100), at 8 $15.50-$20.

LAURIE ANDERSON—See 5/10.

LOUISE KING/MARIANNE VORRATH, four-hand piano works. Schubert, Mendelssohn, Fauré, others. Carnegie Recital Hall at 8. $6.

NATIONAL CHORALE SOLOISTS, Martin Josman director. "America Sings." Music of Billings, Ives, Bergsma, Sondheim, Barber, Copland, St. Peter's Church, Lexington Ave. and 54th St., at 8. $10, $15.

ALARIA CHAMBER ENSEMBLE—Telemann, Dahl, Handel, Beethoven. St. Joseph's Church, Sixth Ave. at Washington Pl. (749-4036), at 8. $8.

WESTERN WIND VOCAL ENSEMBLE—"The Renaissance Avant-Garde—Music from the Court of Ferrara." Casa Italiana, Columbia U., Amsterdam Ave. at 117th St., at 8. $8.

MUSIC BY TOD MACHOVER AND GEORGE LEWIS—Performers are the Kronos String Quartet, Allen Feinberg, George Lewis, and Mr. Machover as cellist. Symphony Space at 8. $5.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

DAVE VALENTIN AND GROUP—Jazz. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $8.

MARION POST, HELEN CAMPO, flutists. Mozart, Kuhlau, Telemann, W.F. Bach. The Galleria, 115 E. 57th St., at 12:30. Free.

HALKIAS FAMILY ORCHESTRA—Folk Music of the Epirot Greeks. Alternative Museum, 17 White St. (966-4444), at 8. $7.

AN IMPROV COLLECTIVE CONCERT, with percussionist Gregg Bendian, reeds-player John Zorn, others. Taller LatinoAmericano, 19 W. 21st St. (255-7155), at 8:30. $5.

STANFORD GROUP—Five singers with orchestra, Michael Kelly director. Bach, Brahms. Judson Memorial Church, 55 Washington Square So. (777-0033), at 8. Free.

SUZANNE MACAHILIG, pianist. Lincoln Center Library at 4. Free.

ARNIE LAWRENCE, alto saxophonist. Jazz at Noon, a luncheon jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

SANDRA REAVES-PHILLIPS/ESTHER MARROW—Tribute to "late great ladies of blues, jazz, and gospel." St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn Heights, at 7:45. $7.

BROOKLYN COLLEGE—At 7:30, Whitman Stage, Maxine Brown Cabaret; $30 with dinner. At 8, Gershwin Theater, pianist Robert Kopelson; Brahms, Chopin, Ravel, Poulenc, Schumann; $3.

Saturday, May 12

RAVI SHANKAR, sitar, with Ali Akbar Kahn, sarod, and Alla Rakha, tabla. Carnegie Hall at 8. $15-$22.50.

NEW YORK PHILHARMONIC—See 5/10.

ROBERT E. BARR JR., pianist. Carnegie Recital Hall at 2. Schubert, Ravel, Chopin. $5.

DANYAL LAWSON, pianist. Mozart, Ulben (premiere), Chopin. Carnegie Recital Hall at 8:30. $8.

LINDA KUNDELL, *soprano*/**BERNARD KUNDELL,** violinist. Scarlatti, Handel, Schumann, Falla, Bizet, Vaughan Williams, Weill. Merkin Concert Hall at 9. $8.

SOLISTI NEW YORK, Ransom Wilson conductor; pianist Nadja Salerno-Sonnenberg, violinist. Fauré, Rameau, Saint-Saëns, Couperin, Ravel. 92nd Street Y at 8. $9.50-$12.50.

LAURIE ANDERSON—See 5/10. Tonight also at 11:30.

MOTHER'S DAY CARIBBEAN ALL-STAR FESTIVAL—Mighty Sparrow, Lord Kitchener, many others. Madison Square Garden Felt Forum at 8. $16, $18.

GLEE CLUB OF THE FRIENDLY SONS OF ST. PATRICK—Alice Tully Hall at 8. $8.50.

KOOL AND THE GANG—See 5/11.

BACH CHAMBER SOLOISTS, with bass Jan Opalach. Chamber music and arias. St. Michael's Hall, Amsterdam Ave. and 99th St., at 8. $5.

ST. LUKE'S CHAMBER ENSEMBLE—An evening of Mozart. St. Joseph's Church, Sixth Ave. and Washington Pl. (226-1115), at 8. $8.

MICHAEL SKELLY, pianist. Schumann, Ravel, Haydn, Debussy, Schubert. McMillin Theater, Columbia University, Broadway and 116th St., at 8. Free.

JAMES R. LAWSON, carillonneur. Recital on the centenary of the birth of bell-founder Cyril Frederick Johnston. Works by Leen 't Hart, Elgar, Walton, Coates, DeWaard, hymn tunes, English songs. Riverside Church, the Drive at 122nd St., at noon. Free.

ALI JIHAD RACY, with Simon Shaheen, Najeeb Shaheen, Hanna Mirhije, Prof. Hikmet Shaheen, Mohammed El Akkad. Egyptian music of the 19th and early 20th centuries. Alternative Museum, 17 White St. (966-4444), at 8. $8.

MUSIC OF GREGG BENDIAN, percussionist, with Ned Rothenberg, reeds; the Dennis Charles/Rashied Bakr Duo, others. Inroads, 150 Mercer St. (677-1386), at 9:30. $5.

ASPEN WIND QUINTET, with pianist Caroline Stoessinger. Concerts for Peace. Works by Mozart, Barber, Milhaud, Hindemith, Zhuang. Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. (678-6888), at 1:30. Free.

TONE ROAD RAMBLERS—New compositions. Roulette, 228 W. Broadway (219-8242), at 9. $5.

FIRST JAZZ STRING SUMMIT, with violinist L. Subramaniam, cellist Davis Darling, violinist Leroy Jenkins, Jazz String Orchestra, others. Symphony Space at 7. $10-$15.

HILTON RUIZ, Latin music. CCNY, Davis Center, 134th St. and Convent Ave., at 8. $6.50, $8.

JENNY GUCCI, *soprano. Theodore Roosevelt Birthplace*, 28 E. 20th St., at 2. Free.

FRANCISCO MARTINEZ RAMOS/MARTIN SODERBERG, pianists. Chopin, Schumann, Liszt, Mussorgsky, others. Carnegie Recital Hall at 5:30.

QUEENS PHILHARMONIC, JoAnn Falletta conductor. Music of Mozart, Debussy, Ravel. Forest Hills High School, 110th St. and 67th Ave., Queens, at 8. $3, $4.

QUEENS COLLEGE CHORAL SOCIETY, *Lawrence Eisman conductor;* Queens College Orchestra. Orff's *Carmina Burana;* Mozart's *Vesperae Solennes de Confessore.* Colden Center, Queens College, Kissena Blvd. and L.I.E., (793-8080), at 8:30. $6-$8.

BROOKLYN COLLEGE SYMPHONIC BAND—Barber, Bennett, Rodgers, Caltabiano. Brooklyn College Whitman Hall, at 8. $3.

Sunday, May 13

AMERICAN SYMPHONY ORCHESTRA, Peter Bellino conductor; flutist Paula Robison, with saxophonist Allen Won. Nota Bene concert. Bellino's *Les Promesses d'un Visage* (world premiere); Keith Jarrett's *Metamorphosis* (N.Y. premiere); Carter's *Elegy;* Fabrice Lecomte's *Those Hidden Thoughts* (world premiere). Alice Tully Hall at 8. $8-$15.

YOUTH SYMPHONY ORCHESTRA OF NEW YORK, David Alan Miller conductor; award-winning young soloists: oboist Alicia Chapman, violinist Nicholas Eanet, violist Victoria Eanet. Spohr's Symphony No. 3 (N.Y. premiere); also Marcello's Oboe Concerto; Mozart's *Sinfonia Concertante,* first movement, K. 364; Tchaikovsky's Symphony No. 4. Carnegie Hall at 3. Free.

BETHANY BEARDSLEE, soprano/**RICHARD GOODE,** pianist. Beethoven, Schubert, G.C. Winham, Poulenc. Merkin Concert Hall at 8. $10.

FOR THE LOVE OF MUSIC—Chamber works of Reger, Beethoven, Dvorak, Merkin Concert Hall at 3. $9.

MOTHER'S DAY ALL-STAR FESTIVAL—See 5/12. Today at 3 and 8.

NEW YORK PHILHARMONIC ENSEMBLE—Schoenberg's *Verklärte Nacht;* Mozart's Flute Quartet, K. 171; Prokofiev's Quintet, Op. 39. Asia Society, 725 Park Ave. at 70th St., at 5. $10 (*in advance:* 580-8700, ext. 202).

LAURIE ANDERSON—See 5/10; today, at 3 and 7:30.

NEW YORK PRO ARTE CHAMBER ORCHESTRA, Raffael Adler conductor. C.P.E. Bach's Symphony No. 4, Arensky's Variations on a Theme by Tchaikovsky; Mendelssohn's Symphony No. 8 in D. Carnegie Recital Hall at 8:30. $9.50.

HIROKO MIYAKE, pianist. Works by Debussy and Mozart. Carnegie Recital Hall at 2. $7.

CAMBODIAN MUSIC AND DANCE, with Sam-Ang Sam, Chinary Ung, Moly Sam. Metropolitan Museum Uris Auditorium, Fifth Ave. and 81st St., at 2:30. $6.

MICHAEL LIMOLI, clarinetist/**ELIZABETH POORE DOLBASHIAN,** soprano. Carnegie Recital Hall at 5:30. $6, $8.

JEAN FINEBERG/ELLEN SEELING JAZZ QUINTET—The Dairy, Central Park at 64th St., east of the Carousel, just north of Wollman Rink, at 1. Free.

VARDA SHAMBAN, pianist. Bach, Haydn, Chopin. Nicholas Roerich Museum, 319 W. 107th St., at 3. Free.

VALERIE QUINLAN, violinist, with pianist Young-Ja Ahn, pianist. New-York Historical Society, C.P.W. at 77th St., at 3. $2 admission.

HAVANA SINGS!—Anthology of Cuban music from the 18th century to the present. Repertorio Espanol, Gramercy Arts Theater, 138 E. 27th St. (889-2850), at 3. $12.

HEMA RAJAGOPALAN—Classical music and dance of South India. Alternative Museum, 17 White St. (966-4444), at 7. $8.

JACK MAHEU-WARREN CHIASSON QUARTET—Vintage Jazz at the Vineyard, 309 E. 26th St. (683-0696), at 3. $12, including wine for two.

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Open 7 Days
93 BAXTER ST. /N.Y.C.
(Off Canal St)
349-6779

DEB KAYMAN, singer/**ILENE WEISS**, guitarist. "Songs My Mother Taught Me." 14 East, at Emanu-El Midtown YM-YWHA, 344 E. 14th St. (674-7200), at 4. $5.

RIVERDALE CHORAL SOCIETY/KEAN CHORAL SOCIETY/KEAN COLLEGE CHORALE AND CONCERT CHORUS—Bach, Mozart, American songs, and Fauré's *Requiem*. Armor Hall, Wave Hill, 249th St. and Independence Ave., Bronx (549-2055), at 3. Grounds admission, $2.

BRONX ARTS ENSEMBLE ORCHESTRA, Jonathan Tunick conductor; pianist Joseph Joubert. An all-Gershwin concert. New York Botanical Garden Museum Mall, Southern Blvd. entrance near Bedford Park Blvd., Bronx (549-1899), at 2:30. Free.

OMNI ENSEMBLE, with tenor Darrell Laurer, clarinetist Matthew Goodman. Argento, Beethoven, Villa-Lobos, Califra (premiere). Brooklyn Conservatory of Music, 58 Seventh Ave., at 7. $6.

BROOKLYN COLLEGE CHORUS—Charpentier's *The Judgment of Solomon*. Whitman Hall, campus, at 2. $3.

NEW YORK WOODWIND QUINTET—Telemann, Nielsen, Ibert, Barber, and Renaissance music. Queens Museum, N.Y.C. Bldg., Flushing Meadow-Corona Park, at 2. Contribution.

STEVE LANE, and group. Henry Hudson Memorial Park, Memorial Statue, 227th St. and Independence Ave., Bronx, at 2. Free. A Bronx Week concert.

CONCERTS IN CHURCHES—Pianist Alison Deane, violinist Arturo Delmoni, cellist Richard Locker. Schubert, Kodaly, Haydn, Kreisler. Christ and St. Stephen's, 120 W. 69th St., at 3. $5. . . Festival of Women's Music, with singers and instrumentalists; works by Beach, Dvorkin, A. Mahler, others. Chapel at First Unitarian, Pierrepont St. at Monroe Pl., Brooklyn, at 7:30. $6. . . Brooklyn Philharmonia Chorus, Walter Klauss director, with soloists. Handel's *Chandos Anthem No. 6;* Mozart's *Requiem*. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 7. $6. . . St. Peter's, Lexington Ave. and 54th St. At 5: Jazz Vespers, with Arnie Lawrence and Friends; offering. At 7: Benefit concert for Freedom Funds United; $5.

Opera

NABUCCO, by Verdi. Opera Orchestra of New York, Eve Queler conductor. Concert version, with Ghena Dimitrova (N.Y. debut), Matteo Manuguerra, Patricia Schuman, Salvatore Fisichella, Paul Plishka, and the New York Choral Society. C.H., 5/13 at 8. $10-$35.

FALSTAFF, by Verdi. In English. Amato Opera, 319 Bowery (228-8200), 5/12, 19, 26, 6/2, 9 at 7:30. 5/13, 20, 27, 6/3, 10 at 2:30. $8.

THE OLD MAID AND THE THIEF/THE MEDIUM, by Menotti, Miriam Charney conductor. Theatre Opera Music Institute, at Park Royal Theater, 23 W. 73rd St. (787-3980). 5/10, 11, 12 at 8; 5/13 at 2:30. $6.

DON GIOVANNI, by Mozart. Bronx Opera Co., new production; Michael Spierman conductor. Lehman College Theater, Bedford Park Blvd. West, Bronx, 5/11, 12 at 8; $6, $8. Also at Hunter College Playhouse, Lexington Ave. and 68th St., 5/18, 19 at 8; $7, $9. Reservations for each: 787-1356.

REGINA, by Marc Blitzstein. Opera Ensemble of New York, Ruth Bierhoff conductor. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 5/9, 11, 16, 18, at 8; 5/13, 20 at 3. $10-$14.

LA GRAN SCENA OPERA CO. DI NEW YORK—This program of "respectful" parody stars Mme. Vera Galupe Borszkh (Ira Siff) and other desperate divas and their support group. "More Love, Sex, and Violence." Actors Playhouse, 100 Seventh Ave. So. (691-6226). 5/8, 11, 13 at 8. $15.

THE GYPSY BARON, by Johann Strauss. Lubo Opera Co., Anthony Morss conductor. Hunter College Playhouse, 68th St. and Lexington Ave. (201-854-4524). 5/13 at 3. $12.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 5/9-6/3, Friml's *The Vagabond King*. Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

DONA FRANCISQUITA—A zarzuela, by Vives and Vega. Repertorio Espanol, 138 E. 27th St. (889-2850). 5/13 at 3. $12.

Dance

New York City Ballet
At the State Theater, Lincoln Center

THRU JUNE 24—$3-$30. 5/8 at 8: *Jewels* (3 acts). 5/9 at 8: *The Goldberg Variations, Glass Pieces.* 5/10 at 8: *Allegro Brillante, Liebeslieder Walzer, Glass Pieces.* 5/11 at 8: *Allegro Brillante, Liebeslieder Walzer, Stars and Stripes.* 5/12 at 2: *Serenade, Bugaku, The Concert.* 5/12 at 8: *Jewels* (3 acts). 5/13 at 1: *Jewels* (3 acts). 5/13 at 7: *Moves, Glas Pieces, Stars and Stripes.*

American Ballet Theatre
At the Metropolitan Opera House

THRU JUNE 16—$8-$40. 5/7 at 8: *Concerto, Othe Dances, La Sylphide.* 5/8 at 8: *N.Y. Export: Op. Jazz La Sylphide.* 5/9 at 2: *Symphonie Concertante, L Sylphide.* 5/9 at 8: *The Leaves Are Fading, Miss Julie, N.Y. Export: Op. Jazz.* 5/10 at 8: *The Little Balle Other Dances, Miss Julie, Symphonie Concertante* 5/11 at 8: *Swan Lake.* 5/12 at 2: *Swan Lake.* 5/12 a 8: *Swan Lake.* 5/14 at 8: *Swan Lake.*

The Feld Ballet
At the Joyce Theater

THRU MAY 13—5/8 at 8: *Papillon, Pavement, Intermezzo.* 5/9 at 8: *Three Dances, Adieu, Straw Hearts* 5/10 at 8: *Play Bach, Summer's Lease, The Jig Is Up* 5/11 at 8: *The Real McCoy, Over the Pavement, Intermezzo.* 5/12 at 8: *The Consort, Adieu, The Jig I Up.* 5/13 at 2: *Papillon, Danzon Cubano, La Vida Play Bach.* 5/13 at 7:30: *Intermezzo, Adieu, The Jig Is Up.*

Other

BANDO TAMASABURO V—Grand Kabuki's mos famous female impersonator in a series of sol dances. Japan House, 333 E. 47th (759-0588). Thr 5/11 at 8 (5/9, also at 2). $30.

BREAKING EVEN SERIES—Debra Wanner Dance Theatre. Solo concert. P.S. 122, 150 First Ave (477-5288). 5/11-13 at 9. $5.

CHEN & DANCERS—Premiere of two modern-dance works by Chen Hsueh-Tung. Bessie Shönberg Theater, 219 W. 19th (249-0077). 5/10-12 at 8, 5/13 a 3. $7.

AN EVENING OF DANCE WITH THREE CHOREOGRAPHERS—Christine Bradbeck, Isabelle Marteau, and a guest artist. Cash Performance Space 10 E. 18th (924-7882). 5/11-13 at 8:30. $5.

CARA GARGANO, with dancers and advanced students, singers, and reader Judith Ann Cummings Varied program. Third Street Music School, 235 E. 11th St. (777-3240). 5/9 at 7:30. Free.

ALIX KEAST AND GAIL TETON—A shared program entitled *50/50*. Cunningham Studio, 55 Bethune St. (582-5358). 5/11, 12 at 9. $6.

FRONTLINE—Dance and social commentary. Ballets by King, Maslow, Tufts, and Vazquez. P.S. 1 46-01 21st St., L.I.City (784-2084). 5/12-13, 19-20 a 3. $4.

MARIO MAYA—Flamenco Gypsy Dance Theater, in *!Ay! Jondo*. Carnegie Hall, 5/7 at 8. $8-$17.50.

MANHATTAN FESTIVAL BALLET—5/12 at 8 *Pieces d'Occasion, Two Songs, Tryptich, Coruscare* 5/13, 26, 27 at 8: *Sospiri, Tocatta, Tryptich, Wind moves.* Emanu-El Y, 344 E. 14th. $10.

JEAN-LOUIS MORIN, dancing his choreography with Terese Capucilli. A's Performance Space, 330 Broome St. (678-7239). 5/10-12 at 8, 5/13 at 10. $8

QUEBRADANZA—Company from Quito, Ecuador, in contemporary works. OFF Festival, at Douglas Fairbanks Theater (5/7 at 8) and Studio (5/8-12 at 8) 432 W. 42nd St. (239-1234). Also 5/9: noon-2, at the Port Authority Bus Terminal, Eighth Ave. and 42nd St.; 4:30-6:30, the George Washington Bridge bus station; both free.

LARRY RICHARDSON DANCE FOUNDATION—*Kin, This Unkind House,* in repertory. Dance Gallery, 242 E. 14th St. (685-5972). 5/10-13, 17-20 at 8 $10.

RIVERSIDE DANCE FESTIVAL—5/9, 11 at 8, 5/13 at 2: Anahid Sofian Dance Company. 5/10, 12, 13 at 8: Spanish Dance Arts Company. Riverside Church, the Drive at 120th (864-2929). $6.50.

SEPARATE ENTRANCES—A program of dance, film, and music. The Mime Studio, 83 Leonard St. (865-1124). 5/12 at 8, 5/13 at 3. $4.

SHAKTI—An Indian-Japanese dancer, accompanied by her troupe, with traditional drummers. Avery Fisher Hall, 5/11 at 8. $10-$25.

SOUNDANCE—New dance and music company. Cunningham Studio, 463 West St. (673-0936). 5/8, 9 at 8:30. $6.

SPRING DANCE CONCERT—Five dances choreographed by members of the faculty, performed by theater-dance majors. Queens College, Kissena Blvd. and L.I.E. (520-7572). 5/10-12 at 8, 5/13 at 3. $5.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JAMES BOHARY/DON DE MAURO—Abstract paintings/Portraits. Thru 6/1. Stone, 48 E. 86th (988-6870).

TOBY BUONAGURIO—New ceramic sculpture, thru 5/26. Arman, 817 Madison (570-2700).

JUDY CHICAGO—A retrospective of work from 1973-1983, thru 5/26. ACA, 21 E. 67th (628-2440).

GIORGIO DE CHIRICO—Paintings, drawings, sculpture, jewelry, prints; thru 5/31. Silberberg, 16 E. 79th (861-6192).

TONY DELAP—Monochromatic paintings on irregularly-shaped canvases, plus drawings and sculptures, thru 5/19. Elkon, 1063 Madison (535-3940).

RAOUL DUFY—Paintings, watercolors, and drawings, 5/8-6/9. Davidson, 43 E. 78th (734-6702).

ANDO HIROSHIGE—Woodblock landscape prints, thru 5/19. IBM Gallery of Science and Art, Madison at 56th (407-6212).

RALPH HUMPHREY—New paintings with less crusty surfaces, more natural colors, thru 5/12. Willard, 29 E. 72nd (744-2925).

MICHIO IHARA—Sculpture composed of bundled stainless steel rods, thru 6/1. Staempfli, 47 E. 77th (535-1919).

FERNAND KHNOPFF—Figurative paintings by a member of the Belgian Avant-Garde, thru 6/28. Friedman, 26 E. 82nd (794-8950).

JULIO LARRAZ—Recent paintings, thru 6/16. Haime, 1000 Madison (772-7760).

ROBERT NATKIN—Recent paintings from the "Hitchcock" series, thru 6/9. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

EMIL NOLDE—Selected paintings and watercolors by this German Expressionist, thru 6/30. Sabarsky, 987 Madison (628-6281).

PICASSO—"The Last Prints"—selections from the series of 156 etchings, thru 6/29. Browne, 1018 Madison (772-6222).

MAN RAY/IRA COHEN—Etchings and lithographs/ A retrospective of photographs. Thru 5/26. Lessing, 130 E. 82nd (288-6701).

PETER SCHWARTZBURG—Paintings, thru 6/23. Terry, Chassman & Associates, 59 E. 80th (772-3575).

BARBARA SONNEBORN/MARIJKE DE GOEY—Large-format color photographs/Spatial drawings with lines rendered in string. Thru 5/26. Urdang, 23 E. 74th (288-7004).

MICHAEL TETHEROW—Paintings of faces in a surrealistic style, thru 6/2. McCoy, 19 E. 71st (570-2131).

WALASSE TING—Recent paintings, thru 5/26. Lefebre, 47 E. 77th (744-3384).

LEON TUTUNDJIAN—Constructivist works on paper from the twenties, thru 6/15. Prakapas, 19 E. 71st (737-6066).

CHRISTOPHER WHITE—Abstract paintings based on landscapes, thru 6/9. Ericson, 23 E. 74th (737-6155).

JAMIE WYETH—Recent oil paintings, watercolors and drawings influenced by the artist's life on his farm in Delaware and his house on Monhegan Island, Maine; thru 5/24. Coe Kerr, 49 E. 82nd (628-1340).

ADJA YUNKERS—Intaglios and lithographs together with the book, "Blanco," made in collaboration with the poet Octavio Paz, thru 5/19. CDS, 13 E. 75th (772-9555).

57th Street Area

KENNETH APTEKAR—Paintings concerned with the relationship between objects and space, all 2' x 2', in oil and wax, thru 5/23. Deutsch, 20 W. 57th (765-4722).

FRANCIS BACON—Recent paintings by this British artist, thru 6/5. Marlborough, 40 W. 57th (541-4900).

JACKIE BROOKNER—Bronze sculpture, thru 5/19. Oscarsson Hood, 41 W. 57th (750-8640).

GIORGIO DE CHIRICO/WILLIAM EGGLESTON—Post-metaphysical and baroque paintings, from 1920-1970/24 dye transfer photographs of Elvis Presley's mansion, "Graceland." Thru 5/19. Miller, 724 Fifth (246-1625).

DOROTHY DEHNER—Recent sculpture and works on paper, thru 5/30. Sachs, 29 W. 57th (421-8686).

JIM DINE/DAVID HOCKNEY—Works on paper by both. 5/8-6/3. Heesy, 50 W. 57th (942-0521).

DON DUDLEY/JONATHAN SANTLOFER/BARBARA ZUCKER—Drawings. Thru 6/2. Adler, 37 W. 57th (980-9696).

CHUCK DUGAN—Large-scale paintings that combine images with abstract elements, thru 6/1. Frumkin, 50 W. 57th (757-6655).

ELIZABETH DWORKIN—Abstract paintings based on land and seascapes, thru 5/31. Munroe, 56 W. 57th (246-9616).

SAM FRANCIS—Recent, large-scale monotypes, thru 5/19. Alexander, 20 W. 57th (757-3721).

SHEILA GARDNER—Landscapes of Maine in watercolor, thru 5/31. Tatischeff, 50 W. 57th (664-0907).

ARTHUR GIBBONS—Collage-like sculptural compositions of painted steel, thru 5/19. Emmerich, 41 E. 57th (752-0124).

SIDNEY GOODMAN—Large-scale oil paintings, thru 5/17. Dintenfass, 50 W. 57th (581-2268).

LEE HALL—"Places"—new paintings and drawings, 5/9-6/2. Armstrong, 50 W. 57th (582-8581).

DOUGLAS HIGGINS/LESTER VAN WINKLE—Paintings with elements taken from ancient Greek art/Sculpture. Thru 6/2. Siegel, 24 W. 57th (586-0605).

GEORGES HUGNET—Surrealistic collages, thru 6/ 1. Zabriskie, 724 Fifth (307-7430).

ANGELO IPPOLITO/EWALD MATARE—Paintings/Sculpture and woodcuts. Thru 5/23. Borgenicht, 724 Fifth (247-2111).

JOHN KANE—"Modern" folk paintings, by an artist who died in 1934; thru 5/25. St. Etienne, 24 W. 57th (245-6734).

ELLSWORTH KELLY—Wood sculpture, thru 6/2. BlumHelman, 20 W. 57th (245-2888).

FRANZ KLINE—Black-and-white abstract paintings and drawings, thru 6/9. Del Re, 41 E. 57th (688-1843).

WILLIAM KORTLANDER—Landscape paintings of the ridges and hills of southern Ohio, thru 6/2. Haber Theodore, 24 W. 57th (541-9393).

LEON KRIER—Urban designs and architectural drawings for such projects as the Berlin Tegel Plan and London's South Bank, thru 5/26. Protetch, 37 W. 57th (838-7436).

IDA LORENTZEN—Figurative paintings by an artist who lives in Norway, thru 5/23. De Nagy, 29 W. 57th (421-3780).

KIM MACCONNEL/MELISSA MILLER—New paintings plus rediscovered and reworked furniture/ Humorous animal and landscape paintings. Thru 5/ 19. Solomon, 724 Fifth (757-7777).

LOUISA MATTHIASDOTTIR—Landscapes and cityscapes of Iceland, thru 5/16. Schoelkopf, 50 W. 57th (765-3540).

JOAN MIRO—Cast bronzes and ceramic sculptures, thru 5/26. Pace, 32 E. 57th (421-3292).

HENRY MOORE—Recent bronze sculpture and prints, thru 6/2. Rosenberg, 20 W. 57th (757-2700).

CAMILLE PISSARRO—Drawings, pastels, and watercolors by one of the elder Impressionists, thru 6/9. Heidenberg, 50 W. 57th (586-3808).

KARL SCHRAG—Representational paintings, thru 5/ 26. Kraushaar, 724 Fifth (307-5730).

GEORGE SEGAL—New sculpture, thru 5/12. Janis, 110 W. 57th (586-0110).

BARBARA SIEGEL—"Ornithology"—new paintings and drawings, thru 5/29. Pearl, 38 E. 57th (838-6310).

T.L. SOLIEN—Figurative paintings, thru 6/2. Getler/ Pall/Saper, 50 W. 57th (581-2724).

FRANK STELLA—Prints, thru 5/12. Pace Editions, 32 E. 57th (421-3237).

WILLIAM TUCKER—Bronze sculptures, plaster sculptures and drawings, thru 6/2. McKee, 41 E. 57th (688-5951).

TAKAKO YAMAGUCHI—New paintings, thru 5/26. Markel, 50 W. 57th (581-1909).

East Village

KEITH ACHEPOHL—Abstract watercolors, thru 5/ 25. Area X, 200 E. 10th (477-1177). Wed.-Sun. 12-6.

AMARANTE—Large-scale figurative paintings with bright, tropical color, by a Brazilian artist, thru 5/15. Facchetti Burk, 328 E. 11th (477-3385). Wed.-Sat. 11-6, Sun. 1-6.

JOE DAVIS—Narrative paintings depicting various scenes on 42nd Street, thru 5/17. Vox Populi, 29 Clinton (254-4791).

CHERYL LAEMMLE—Paintings and an installation, thru 5/14. Sharpe, 328 E. 11th (777-4622).

KEVIN LARMON—Still life paintings with monochromatic backgrounds, thru 5/27. Nature Morte, 204 E. 10th (420-9544).

TOD WIZON—Paintings, 5/10-6/3. P.P.O.W., 216 E. 10th (477-4084).

SoHo and Tribeca

MAC ADAMS—Drawings and models for sculptural commissions, thru 5/22. Freidus/Ordover, 70 Greene (925-0113).

ANDREW HART ADLER—Figurative oil paintings, thru 6/2. Rosenberg, 115 Wooster (431-4838).

TERRY ALLEN—Multi-media works that are clusters of impressions and artifacts united as stories, thru 6/ 1. Gladstone, 152 Wooster (505-8690).

CAROL ARONSON—Paintings and pastels of circus acts, 5/8-27. Pindar, 127 Greene (533-4881).

RICHARD BECKETT—Large works on paper, using charcoal, dry pigment, encaustic and collage, thru 5/ 19. Toll, 146 Greene (431-1788).

PAULA COLLERY/MARK DEMURO/RAYBERRY—Paintings with primitive imagery/Paintings and sculpture/Assembled paintings. Thru 5/26. Germans Van Eck, 420 W. Broadway (219-0717).

ADAM CVIJANOVIC/JOYCE LOUGHRAN/ARLENE SHECHET—Paintings/Hand-colored monoprints/Ceramic sculpture. Thru 5/26. Cutler, 164 Mercer (219-1577).

BRETT DE PALMA—Paintings that make reference to Cubism and various other periods in art history, thru 6/2. Shafrazi, 163 Mercer (925-8732).

DAVID DEUTSCH/DAVID TRUE/ANTON VAN DALEN—Large ink, gouache, and acrylic paintings on paper/Seascape and landscape paintings/Paintings that explore the boundary between nature and science. 5/12-6/16. Thorp, 103 Prince (431-6880).

DAN FLAVIN—A large, wall-applied installation of blue, green, pink and yellow fluorescent lights, thru 5/12. Castelli, 142 Greene (431-5160).

DAN FRIEDMAN—Post-Nuclearism: a special installation, thru 5/31. Red Studio, 301 Church (219-8239).

JEREMY GILBERT-ROLFE—Abstract paintings based on a grid, thru 5/19. Weber, 142 Greene (966-6115).

MICHAEL HAFFTKA—Large-scale, semi-abstract paintings populated by human figures with not quite human forms. Esman, 121 Spring (219-3044), thru 5/ 19/Manes, 177 Prince (505-5722), thru 5/26.

RUTH HARDINGER/GORDON RAYNER—Collages of wire, lathe, fabric and paint on paper/Mixed-media paintings. Thru 5/19. Hutchinson, 138 Greene (966-3066).

MICHAEL HAYES/RODNEY WHITE—Paintings and works on paper/Five-foot-square drawings of displaced objects. Thru 5/13. Atlantic, 458 W. Broadway (228-0944).

M. HELSENROTT-HOCHHAUSER—Drawing constructions of handmade paper, thru 5/13. Pleiades, 164 Mercer (226-9093).

ANTHONY HUFF—Oil paintings on canvas and paper, thru 5/19. 55 Mercer (226-8513).

MARK KOSTABI/ELLEN BERKENBLIT—Paintings and drawings/Paintings. 5/9-6/9. Semaphore, 462 W. Broadway (228-7990).

JANNIS KOUNELLIS—Large drawings and sculptural works made of unexpected materials, thru 5/26. Sonnabend, 420 W. Broadway (966-6160).

CRAIG LANGAGER—"Gargoyles and Memorials"—recent sculpture, thru 6/2. Caldwell, 383 W. Broadway (966-6500).

RICHARD LONG—Stone sculpture and wall works, thru 6/2. Sperone Westwater, 142 Greene (431-3685).

ROBERT LONGO—Large-scale multi-paneled pieces juxtaposing a variety of images and materials, thru 5/26. Metro Pictures, 150 Greene (925-8335).

ROBERT MANGOLD — "Frame Paintings, 1983-1984"—five large-scale paintings that explore color; paintings on paper, thru 5/19. Cooper, 155 Wooster (674-0766).

JAMES NARES—New paintings and drawings, thru 5/26. Cable, 611 Broadway (533-1196).

JOE NICASTRI—New fresco paintings, watercolors, and drawings, 5/12-6/6. Hoffman, 429 W. Broadway (966-6676).

JIM NUTT—New black-and-white paintings, colored drawings, by this Chicago artist, thru 5/23. Kind, 136 Greene (925-1200).

CARL PALAZZOLO—Abstract paintings in various sizes, all triptychs, thru 5/19. Stoler, 13 White (966-5090).

SUZAN PITT—Paintings that contain art-historical references juxtaposed with images from comic strips, thru 5/19. Delahunty, 291 Church (226-2519).

JIM PRIDGEON—"Inside the Brain"—a multi-media installation, thru 5/26. Franklin Furnace, 112 Franklin (925-4671).

MARION RANYAK—Landscape paintings, thru 5/23. Soho 20, 469 Broome (226-4167).

JONATHAN SCOVILLE—Paintings that are broad, almost aerial views of landscapes reduced to archetypal images, thru 5/19. Condeso/Lawler, 76 Greene (219-1283).

RUSSELL SHARON—Expressionistic paintings with images from nature, thru 5/26. Bromm, 90 W. Broadway (732-6196).

EVE SONNEMAN—New photographs and watercolors, thru 5/19. Castelli, 142 Greene (431-5160).

SOTO—Kinetic, architectural sculpture, and paintings, thru 5/26. Cowles, 420 W. Broadway (925-3500).

JIM STARRETT—Paintings and drawings, thru 6/2. Concord, 451 Broome (925-2994).

JOE STEFANELLI—New paintings, 5/8-26. Ingber, 460 W. Broadway (674-0101).

PATTY STONE—Collages based on mythological characters, thru 5/23. Bowery, 121 Wooster (226-9543).

RICHARD THOMPSON/PAPO COLO—Representational paintings with themes based on American pioneer life/Psychologically expressive paintings, drawings and pastels. Thru 6/2. Knowlton, 153 Mercer (431-8808).

PHILIP TSIARAS—New paintings, thru 5/19. Bouckaert, 100 Hudson (925-6239).

Other

VIVIEN ABRAMS—Paintings with zig-zagging lines on shaped canvases, thru 5/25. Ross, 162 W. 56th (307-0400).

EDUARDO CHILLIDA—Etchings, woodcuts and dry points by this Basque sculptor, thru 5/18. Martin, 213 E. 49th (980-8104).

ANTONY GORMLEY—Seven life-size figures, made from lead, fiberglass, and plaster, thru 5/19. Ala, 32 W. 20th (675-3267).

ROB JONES—An installation of translucent fiberglass shrouds, thru 5/20. Perlson, 430 W. 14th (675-7503).

DAVID MCCULLOUGH—Paintings, drawings, and wall-reliefs, thru 5/24. Baum, 12 W. 37th (695-7200).

PAMELA MORGAN/DINAH MAXWELL SMITH—Monoprints/Paintings. Thru 5/31. Rentschler, 450 W. 24th (292-0192).

MARILLA PALMER/JAMES WANG—Primitive figuration in abstract paintings/Paintings with ambiguous images. Thru 5/24. Greenwald, 181 Mott (219-1642).

CHARLES SEARLES/JAMES DUPREE—Painted wood and paper sculpture/Mixed-media pieces of painted glass, wood, and feathers. Thru 5/25. Robinson, 36 W. 15th (206-8010).

GRETCHEN DOW SIMPSON—Austere architectural space in paintings by an artist known for her *New Yorker* covers, thru 5/31. Ryan, 452 Columbus (799-2304).

GROUP SHOWS

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th (734-6300). Drawings, watercolors, and gouaches by Cezanne, Chagall, De Chirico, Motherwell, Pissaro, Pollock, others; thru 5/19.

CHILDS—956 Madison (772-6606). Paintings and drawings by gallery artists, thru 6/23... Prints by American Regionalists, including Benton, Curry, Wood, others; thru 6/23.

COLNAGHI—26 E. 80th (772-2266). Drawings by Tiepolo, Piazzetta, Watteau, others, thru 6/9.

DAVIS & LANGDALE—746 Madison (861-2811). Drawings and watercolors by British artists, including Constable, Gainsborough, Rowlandson; 5/8-6/2.

HIRSCHL & ADLER MODERN—851 Madison (744-6700). Works by 43 Skowhegan medal recipients, including Acconci, Dine, Johns, O'Keefe, Steinberg, Twombley, others; thru 5/31.

HOFFELD & CO.—1020 Madison (734-5505). Small paintings by Albers, Avery, Held, Katz, Matisse, others; thru 6/9.

MARBELLA—28 E. 72nd (288-7809). Works by artists who were in the Armory Show of 1913, including Beal, Davies, Luks, Sloan, others; thru 6/9.

SCHLESINGER - BOISANTE — 822 Madison (734-3600). A survey of American painting, with works by Bolotowsky, Castellon, Matulka, Solman, Tanning, others; thru 5/19.

SOLOMON & CO.—959 Madison (737-8200). Paintings by Diebenkorn, Frankenthaler, Leger, others; thru 5/31.

TAGHINIA-MILANI—1080 Madison (570-6173). "Calligraffiti," with works by Ernst, Haring, Hartung, Zenderoudi, others; thru 6/22.

57th Street Area

ALEXANDER—20 W. 57th (757-3721). "Icons of the Sixties"—prints by Albers, Artschwager, Hockney, Rivers, Ruscha, Thiebaud, others; thru 5/19.

DONSON—24 W. 57th (245-7007). Flemish and Dutch landscape prints and drawings by Brueghel, Rembrandt, Ruisdael, Saftleven, others; thru 6/30.

FITCH-FEBVREL—5 E. 57th (688-8522). Prints by French artists, including Degas, Lautrec, Redon, Vuillard, others; thru 6/30.

HERSTAND—24 W. 57th (664-1379). Surrealist works on paper by Dali, Ernst, Matta, Miro, others; thru 6/30.

MIDTOWN—11 E. 57th (758-1900). Landscape paintings by Betts, Currie, Freedman, Palmer, Prestopino, Thon; 5/8-6/2.

SEGAL—63 E. 57th (486-2297). "Three From Arizona"—with works by Baker, Coe, Raburn; thru 5/22.

TILTON—24 W. 57th (247-7480). Paintings by Anastasi, Smith, Taggart, Wizon, thru 5/26.

East Village

B SIDE—543 E. 6th (989-5634), Wed.-Sun. 1-6. Paintings by Cuvelier, Bobby G, Guerra, Nortvedt, Olsen, Prol; thru 5/27.

DRAMATIS PERSONAE—25 E. 4th (777-2017), Tues.-Sun. 2-6. A show of 45 artists, 5/12-6/9.

PAINTING SPACE 122—409 E. 9th (777-8031). Paintings by Aldera, Coutour, Dillon, Moss; thru 5/19.

SoHo and Tribeca

ALTERNATIVE MUSEUM—17 White (966-4444). "What's Happening," contemporary art from California, Oregon, and Washington, thru 7/7.

BRYERS—111 Greene (925-8058). Paintings by Basquiat, Borofsky, Gross, Haring, Longo, Munk, Salle, Winters; thru 5/26.

CUTLER—164 Mercer (219-1577). Works by Cvijanovic, Loughran, Shechet; thru 5/26.

DRAWING CENTER—137 Greene (982-5266). "Reading Drawings: A Selection from the Victoria and Albert Museum"—121 drawings, including works by Durer, Gainsborough, Hockney, Tintoretto, others; thru 7/28.

HABER—133 Greene (505-7800). "Grey"—works by Barnes, Bougher, Gompertz, Rubin, Shinohara, Thea; 5/9-6/5.

HELLER—71 Greene (966-5948). A two-part exhibition of Venini Glass, thru 6/2.

JORDAN-VOLPE—457 W. Broadway (505-5240). "Les Amis—American Painters in France, 1865-1890," with works by Knight, LaFarge, Picknell, others; thru 6/10.

KING STREET—29 King (924-8380), Tues.-Thurs. by appt., Fri.-Sun. 11-6. "Putti for Our Time," with works by DeMonte, Glantzman, Gross, Sullivan, others; 5/12-6/2.

MANHATTAN ART—81 Greene (219-2007). "Artpark at Manhattan Art," with projects by Borba, Burden, Lundberg, McGowin, Oppenheim, others; thru 5/26.

RED STUDIO—301 Church (219-8239). "Painters Paint Trays"—painting on serving trays by Amenoff, Chase, Diodato, Howard, Stephan, others, thru 5/31.

SERRA-DI FELICE—295 Lafayette (334-8192 Paintings by Blair, Connelly, Dalglish, Ontani, ot ers; thru 5/12.

VISUAL ARTS—137 Wooster (598-0221). Works b Bath, Durning, Gentilcore; curated by Alice Adam thru 5/27.

Other

CITY—2 Columbus Circle (974-1150). Selections fro the Queens Museum's Annual Juried Exhibition '8 curated by Henry Geldzahler; thru 5/18.

FASHION MODA—2803 Third (585-0135). Tues Sat. 2-7. Twenty graffiti artists, thru 5/19.

HUNTER COLLEGE—Lexington at 68th (570-5451 "The New York School at Hunter, 1950-1965" i cluding works by Baziotes, Frankenthaler, Parke Reinhardt, Smith, others, thru 5/10.

NEW YORK STUDIO SCHOOL—8 W. 8 (673-6466). Selected works by past and prese members of the "Alliance of Figurative Artists," th 6/6.

P.S. 1—46-01 21st St., Long Island City (784-2084 "An Australian Accent"—works by three Australia artists—Parr, Tillers, and Unsworth; thru 6/10.

TOWER—45 W. 18th (620-0505). Political expressio in figurative art, with works by Ahearn, Colescot Jaffe, Kruger, Sherman, others, thru 5/19.

Photography

AMERICAN INDIAN COMMUNITY HOUSE-164 Mercer (226-7433). Photographs by 24 Nativ American photographers, thru 5/26.

MARK BERGHASH—Portraits and nude figure stu ies, thru 5/25. Pfeifer, 825 Madison (737-2055).

HARRY CALLAHAN—Photographs of the artist wife and daughter taken over a period of approx mately forty years, thru 6/1. Zabriskie, 724 Fift (307-7430).

JOHN COPLANS/NANCY HELLEBRAND—Po traits of people who are related/Multiple image po traits of the same person. Thru 5/26. Pace/MacGi 11 E. 57th (759-7999).

49TH PARALLEL—420 W. Broadway (925-8349 "Allocations"—photographs by Maggs, Pococ Snow, Wood; thru 5/12.

ARNOLD GENTHE/GERTRUDE BLOM—Po traits, dance photographs, and autochromes/Phot graphs of the Maya. Thru 5/27. I.C.P., 1130 Fift (860-1777).

ALISON GLIMM/MARK RUBIN—Photographs b both. Thru 5/27. Visual Arts, 137 Wooste (598-0221).

GOETHE HOUSE—1014 Fifth (744-8310). "Four A pects of Contemporary German Photography," 5 10-6/23.

PAUL B. GOODE—Dance photographs and portrait thru 7/31. Harkness Center, 4 E. 75th (570-1500).

LIGHT—724 Fifth (582-6552). Over 75 photograph by Margaret Watkins and members of her circle, thr 5/26.

PAUL MCDONOUGH—Black-and-white landscap and "street" photographs, taken in the United State and Europe, thru 5/17. Parsons School of Design, 6 Fifth (741-5667).

RAY K. METZKER—"City Whispers," black-and white photographs of streets and alleys in Phil delphia and Chicago, thru 6/2. Miller, 38 E. 57 (319-1800).

BARBARA PFEFFER—Color photographs of Orie tal Israelis, thru 5/10. Abraham Goodman Hous 129 W. 67th (362-8060).

PHOTOCOLLECT—740 West End (222-7381). Fas ion and celebrity photographs by Dahl-Wolf DeMeyer, Fenn, Hoyningen-Huene, Horst, thru 5/1 Closed Thurs.

BETTINA RHEIMS—Animal portraits by a Frenc photographer, thru 5/25. Wolf, 30 W. 57 (586-8432).

CERVIN ROBINSON—Photographs of New York landmark religious properties, thru 5/9. Municipa Art Society, 457 Madison (935-3960).

CHRISTOPHER SIPPEL—Photographs of New Je sey, thru 5/16. Puchong, 36 a Third Ave. (982-1811

RODNEY SMITH—Black-and-white photographs o Israel and its people, thru 5/31. Cathedral of St. Joh the Divine, 1047 Amsterdam (678-6903).

SPANISH INSTITUTE—684 Park (628-0420 Photographs of the architecture of Jose Maria Jujo an associate of Antonio Gaudi, thru 5/31.

JUDITH TURNER/JOHN HALL—"Architectura Fragments," 5/8-6/2. Facade, 741 Madiso (744-4997).

BRIAN WEIL—Photographs of murder victims in Miami, thru 5/22. Freidus/Ordover, 70 Greene (925-0113).

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., *Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free* Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . . Silk Roads/China Ships: 400 artifacts illustrating 2,000 years of commerce in goods, technology & art; thru 5/12. . . Bicycles and Dragons: Highlights China's Past and Present; thru 5/12. . . Ancestors: Four Million Years of Humanity; thru 9/9. . . Peonies of Greece: Myth, Science and Art; 5/11-8/12.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. . . Tibet, The Sacred Realm: Photographs 1880-1950; thru 5/27.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. The Work of Our Hands/The Resurgent Bronx; thru 7/19. . . Recent Paintings by Edgar Buonagurio; thru 6/22.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood. . . Second Western States Exhibition: The 38th Corcoran Biennial Exhibition of American Paintings; thru 5/13. . . Richard Smith's Deerbrook Sequence; thru 5/20. . . New Acquisitions of Contemporary Design; thru 6/24. . . Jim Dine: "Nancy Outside in July;" thru 7/1. . . Brooklyn Waterfront Artists; thru 6/3. . . Homer, Sargent, and *the American Watercolor Tradition;* 5/11-7/29.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; seniors & students $1, free Tues. after 5. Embroidered Samplers; thru 5/27. . . Finished in Beauty: South West Indian Silver; thru 7/8. . . Circles of the World: Traditional Art of the Plains Indians; thru 7/15. . . *Visual Space in Music: Drawings by John De* Cesare; thru 8/5.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). *Mon.-Fri. 10-4. Free. A city* landmark; period rooms, Washingtonia, etc. . . A Toast to Freedom: New York Celebrates Evacuation Day; thru 5/18.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters. . . Picasso: The Last Years, 1963-1973; thru 5/13. . . Sculpture of Michael Singer, thru 6/3. . . Eduardo Arroyo's Chimney Sweep Series (1979-82); thru 6/3.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Fri. noon-5:30, Tues. to 9. Closed Sat., major Jewish holidays. $2.50. Seniors *and children* $1.50. Israel in Antiquity. . . Coins Reveal. . . The Precious Legacy: Judaica Treasures from the Czechoslovak State Collections; thru 8/26 (tickets available through Ticketron and Teletron). . . Image and Reality: Jewish Life in Terezin; thru 8/26.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art. . . New Installations in the American Wing. . . *Roman Portraits and Reliefs from the First* Century B.C. through the Third Century A.D. . . Indian and Southeast Asian Sculpture; thru 5/31. . . Peach Blossom Spring; thru 6/3. . . Yves Saint Laurent: 25 Years of Design; thru 9/2. . . Paintings and Manuscripts from Prince Sadruddin Aga Khan; thru 10/14. . . Symbol and Substance in American Indian Art; thru 5/27. . . Balthus: A Retrospective; thru 5/13. . . William Merritt Chase, 1849-1916: Retrospective; thru 6/3. . . Sports in Ancient Greece. . . Design in America: The Cranbrook Vision (1925-1950); thru 6/17. . . New Galleries for Ancient Near Eastern Art. . . Eugene Delacroix (1810-79): Lithographs and Etchings; 5/8-7/15. . . Antoine-Louis Barye: Drawings and Sculptures; 5/8-7/15. . . Recent Acquisitions; 5/8-9/2. . . **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Twice Thirty Manuscripts for the Sixtieth Anniversary of the Morgan Library; thru 7/31. . . French Drawings, 1550-1825: 5/9-7/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. The Keene Eye: Selections from the American Folk Art Collections of Mr. & Mrs. James O. Keene; thru 6/17.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. . . The Old Met: A Memory of Opera on Broadway, thru 6/10. . . New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5. . . New Toy Gallery. . . Playbill: The Longest Run on Broadway; thru 6/10. . . Currier & Ives Navy; thru 6/17. . . New York off the Record: Photographs by Robert Sefcik; thru 9/3. **Minskoff Theatre Arcade,** 1515 Broadway. Show Stoppers: Great Moments of the American Musical; thru 9/5.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Closed for expansion project until 5/17.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Painting in the South: 1564-1980; thru 5/27.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Tues.-Sun. 12-6, Wed. 12-8 (free 5-8). $2.50; students & seniors $1.50, children free. Earl Staley: 1973-1983; thru 5/20.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; *children 75 cents. Shanties to* Skyscrapers: Robert L. Bracklow's Photographs of Early New York; thru 5/6. . . Struggle for a Continent: Francis Parkman's France and England in North America; thru 5/27. . . The World of Tiffany: The Neustadt Collect of Tiffany Lamps. . . New York and The China Trade; thru 8/26. . . The Adirondacks: A Wilderness Preserved; thru 6/3. . . The Cultural Pleasures of Eighteenth and Nineteenth Century New York: A Centennial Tribute to the Grolier Club; thru 5/13. . . The Waldron Phoenix Belknap, Jr. Collec*tion; thru 8/19.*

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. **Lincoln Center,** 111 Amsterdam Ave. Places, Please: Broadway's Historic Theaters; thru 5/19. **Donnell Library,** 20 W. 53rd St. The Rarest Kind of Best: antique toys and rare children's *books; thru May.* . . Measure for Measure: drawings and sculpture by Fred Pasamanick; thru 5/15.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Images on a Page; thru 5/13. . . Photographs of New York's Chinatown; thru 5/13. . . The Queens Museum 1984 Annual Juried Exhibition; *thru 5/18. . . Verbally Charged Images; thru 6/10.*

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children, 50 cents. Faith Ringgold: Twenty Years of Painting, Sculpture and Performance 1963-1983; thru 9/4. . . Artists-in-Residence, 1982-83: Terry Adkins, James Brown, and Leon Waller; thru 7/5.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . Reflections of Nature: Flowers in American Art; thru 5/20. . . Five *Painters in New York; thru 6/17.* . . Konrad Cramer: 1888-1936; thru 5/20. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Flowers in Folk Art; thru 5/9. . . **Downtown Branch,** Federal Hall National Memorial, 26 Wall St., (431-1620). Visions of Childhood: A Contemporary Iconography; thru 5/11.

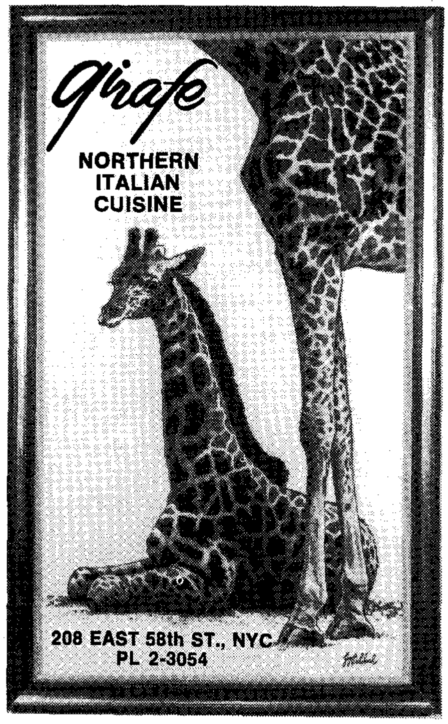
Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 5/8 at 7: Contemporary Art. On view from 5/3. 5/9 at 10:30 & 2:30 Contemporary Paintings, Sculpture, Drawings, Watercolors and Collages. On view from 5/4. **East,** 219 E. 67th St. (570-4141). 5/7 at 2 & 7: 19th- and 20th-Century Photographs, including selections from the Estate of Paul Outerbridge, Jr. On view from 5/3. 5/8 at 10: American Furniture and Decorative Objects, the Property of the Links Golf Club, Roslyn, Long Island. On view from 5/4.

DOYLE—175 E. 87th St. (427-2730). 5/9 at 10: Important 17th-and-18th Century English and Continental Furniture and Decorations, including Old Master Paintings, Georgian Silver, Fine Porcelain, Tapestries, and Rugs. On view from 4/5.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 5/16.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 5/8 at 10:15 & 2: Photographs. On view from 4/28. 5/9 at 7, 5/10 at 10:15: Contemporary Paintings. On view from 5/4. 5/11, 12 at 10:15 & 2: Important Art Nouveau and Art Deco. On view from 5/5.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OTHER EVENTS

Happenings

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—The annual extravaganza, with lots and lots of clowns, aerialists, white tigers, elephants, music, animal trainers, and more. Madison Square Garden, thru 6/3 (564-4400). $6.50-$10.50, with children less at some. 5/8, 15 at 10:30, 2:30; 5/9, 11 at 1:30, 7:30; 5/10 at 10:30, 7:30; 5/12 at 10:30, 2:30, 7:30; 5/13 at 1, 5:30.

NOTES FOR MAY'S CALENDAR—If you can still get tickets for the "100 Years of the Lively Arts at the Metropolitan" celebration 5/13 at the Met, you'll want to know that Domingo and Denver, Montand and Makarova, Nureyev and Gish, will be there—a bit of theater, a lot of dance and music, some cabaret. Phone 362-6000 to find what's still available... The outdoor-entertainment season is upon us, and Bryant Park, behind the library at Fifth Ave. and 42nd St., starts its summery mood 5/11 at 12:30 noon, with a park festival—mimes, jugglers, music, and Mayor Koch. Daily shows start the 14th... 5/12, at the Abigail Adams Smith Museum, 421 E. 61st St., there'll be a family day of fun, 12-5. You can buy a silhouette portrait of someone you love, listen to stories by Diane Wolkstein, wander around the collections and in the garden of this 1799 house; $3; children and seniors, $2... A couple of entertaining benefits: 5/14 at 8, at Symphony Space, for its own programs; pianist Peter Serkin, the Paul Taylor Dance Co., Estelle Parsons as host. $25. 5/7 at the Waldorf, the Manhattan Theater Club will have a spring gala, with Les Cagelles, Gene Barry, Ellen Burstyn, Jessica Tandy, Hume Cronyn, and more, on hand; $175 (288-2500)... The Lighthouse, New York Association for the Blind, is staging a Spring Arts Festival, 5/7-12; Mon. noon-5; Tues.-Fri. 12-5:30; Sat. 1-4:30, at 111 E. 59th St. There'll be crafts and art shows, and a full schedule of events in the arts and also fashion and martial arts; phone (355-2200) for the calendar... South Street Seaport Museum opens its big season this weekend (see also Tours, below). The Schooner *Pioneer* is already putting out for its harbor sails: 12-2 daily except Mon., Tues.; 3-5 daily; 6-9 Sat. and Sun: 6-9 Mon.-Fri. if not chartered. Adults $15, $20; children $10, $15 (669-9400). Also Discoveries programs; and this weekend there'll be demonstrations noon-5. General admission, adults $3.50, children, seniors $1.50.

A TRIO OF HOUSE TOURS—On 5/8, 6-9, "City Nights/City Lights" will introduce us to six apartments, to benefit the New Yorker League for Cerebral Palsy. Each one a distinctive design concept, executed by a top designer or firm. 683-6700 for information; $50, or two for $90, and only in advance... 5/12, the Brooklyn Heights Landmarks Festival is a marvelous chance to see homes and churches in this picturesque and livable neighborhood. From 10 a.m. to 12:30, five churches will be open, with guides at each to talk about the architectural features, and music at two of them. Lunch is available noon-2 at the Plymouth Church of the Pilgrims. Five private townhouses will be open 1-4, one dating to 1830. $25 for everything; churches, $8; houses and tea, $15; lunch, $6 (624-0890). You can also buy tickets that day, at 128 Pierrepont St. at Clinton... The yearly House and Garden Tour of the Fort Greene Landmarks Preservation Committee is 5/13, 12-5, and includes guided tours in Fort Greene Park, as well as music along the way. Start at the L.I.U. box office, Flatbush and DeKalb Aves.—the former Brooklyn Paramount Theater, where the old Wurlitzer will be given a whirl; $6, $10.50 for two (751-5110).

WITH A FOREIGN FLAVOR—Two well-known Central American poets Roberto Sosa (Honduras) and Claribel Alegria (Salvador) will be in town to read and lecture in a few places this week: Sosa, at St. Mark's in the Bowery, Second Ave. at 10th St., 5/8 at 7:30; Alegria at the Center for Inter-American Relations, 680 Park Ave. at 68th St., 5/10 at 8. Free. 5/11 at 7:30, both poets will appear with their translators, Carolyn Forche and Zoe Anglesey, in a bilingual reading; P.S. 41, 116 W. 11th St. The evening includes music by Armando Martinez; admission by cont. Sosa will also read with Anglesey 5/14 at 8, at the Bessie Schönberg Theater, 219 W. 19th St. (924-0077); $4... John Mason, Yoruba scholar and priest, will tell traditional stories and legends from West Africa, 5/8 and 15, at the Caribbean Cultural Center, 408 W. 58th St., at 6:30; $4.

SOUTH STREET VENTURE, an hour-long, multi-screen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour. Sun.-Thurs., 11-6; Fri. and Sat., 11-8. $4.50, children under 12 $3.

SALES AND FAIRS, for browsers and buyers over Mother's Day weekend: The West Side Montessori School Street Fair, 5/12, 10-4, on W. 92nd St. between West End Ave. and Riverside Dr. Food booths, a Space Walk, toys, records, clothing, plants, games, flowers... The Brooklyn Botanic Garden's plant sale, 5/9, 10-7, and 5/10, 10-3; lots here, from house plants to baskets to 50-cent plants for the kids to buy; bonsai, too... The Columbia Greenhouse Nursery School, Amsterdam Ave. and 116th St., has a spring fair 5/12, 11-3. Foods, games, rummage sale, and a bidding auction... There'll be a Mother's Day Art and Craft show at the Albee Square Mall, 1 DeKalb Ave., Brooklyn, 5/9-13. Twenty craftsmen exhibit... Also in Brooklyn, the juried Brooklyn Heights Promenade Art Show, 5/12, 13, 11-6. The "walls" are along the Promenade, from Remsen to Clark Sts. If rain, 5/19, 20. Over 100 artists and craftspeople in all media... Begonias, anyone? The Knickerbocker branch of the American Begonia Society will have its sale 5/12, noon-6, at the Horticultural Society, 128 W. 58th St., and they come in all sizes. $1.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

SOUTH STREET SEAPORT MUSEUM—This is the weekend when the seaport area goes into spring gear, and among the tours is "Music Makers of South Street"; visit craftsmen, sing the old songs. 5/9, 10, 11, at 6; meet at Seaport Gallery, 215 Water St. $6; children, seniors, $4... 5/12, 13: Visit the *Wavertree* (lunch Sat. only; $10) to see the work in progress; the *Peking,* a curators' tour, at 2 and 4; the *Lettie G. Howard,* at 1 and 3. "Secret Spaces," at 1:30 and 3:30, a tour with Ellen Fletcher of the lesser known spots in the Museum block; 5/12, 13. Call 669-9400 for varying admissions.

EAST SEVENTIES—"The Fashionable East Side." Museum of the City of New York tour. 5/13 at 1:30; meet at Church of St. Jean Baptiste, 76th St. and Lexington Ave. $6 (534-1672).

TOURS WITH THE 92ND STREET Y—Pre-register for all, and ask for information about out-of-town bus trips (427-6000, ext. 179). 5/13 at 11 a.m., "Tammany Society," the 195th Anniversary; $7. 5/13 at 1, visits to Chelsea artists' studios; $12.

SOHO—Holidays in New York (765-2515). Avant-garde galleries and boutiques, and cast-iron buildings. 5/13 at 2, meet at Vorpal Gallery, 465 W. Broadway. $5.

GREENWICH VILLAGE—A Historywalk with Joyce Gold (242-5762). 5/13 at noon, meet at Washington Square, under the arch, foot of Fifth Ave. below 8th St. $7.

SOUTH AND WEST OF CENTRAL PARK—"The Grand Boulevards." A New York Walk-About (582-8083 weekdays; 914-834-5388 evenings, weekends). 5/13 at 11 a.m. or 2, meet on NE corner of Seventh Ave. and 57th St. $5.

MUNICIPAL ART SOCIETY—(935-3960). Target Tours, each Thurs. at 6; $8; reservations necessary. These focus on areas being revitalized or stabilized. 5/10, 42nd St.

PROSPECT PARK ENVIRONMENTAL CENTER—5/13 at 1, a nature walk, "Robinson Crusoe in Prospect Park"—how to survive. Meet at the Picnic House, Long Meadow. (788-8500). $2... Each Fri., 5:45-7:30 p.m., a "Birds 'n' Beasties" walk.

UNION SQUARE ARTISTS' STUDIOS—A walk with the Floating Gallery (254-3690). 5/12 at 1. Phone for meeting place. $5.

URBAN PARK RANGERS, tours and workshops, free unless noted. Bronx: 5/12 at 1, meet at Van Cortlandt Park Visitors' Center, 242nd St. and Broadway (548-7880), for a look at the park's geology. 5/12 at 1, meet at Crotona Park Boathouse (589-0096), for a tour session on bird migration... Brooklyn (856-4210): 5/12 at 1, meet at Prospect Park sea-lion pool for a look at the zoo's past, present, future. 5/12 at 11 a.m., a stable tour and horse-grooming session, at Prospect Park Children's Farm. 5/13 at 1, meet at Grand Army Plaza for a session on tree lore... Manhattan (397-3091): 5/11 at 12:15, meet at Washington Square Arch, Fifth Ave. below 8th St., for a lunchtime tour of this Village park. 5/13 at 2, meet at Central Park's Belvedere Castle, 79th St. south of the Great Lawn, to find out about weather... Queens (699-4204): 5/12 at 1, meet at Highland Park, Jamaica Ave. and Elton St., to view the city through the eyes of urban animals.

IS IT CRAFT? IS IT ART?—With Art-in-Action (914-725-3480). 5/10, 10-4, visits to artists in Greenwich Village, SoHo, Tribeca; $59. Also 5/10, 11-12:30, one area only; check for price and availability.

TWO-BOROUGH CRUISE—Queens and Brooklyn, with the Hungry Pedalers; a "Gourmet Bicycle Tour," with Armenian, Polish, and West Indian food stops. 5/12 at 8:15 a.m. $9 (473-6829).

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 5/12, south end of Central Park. $15. Phone for meeting place.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens. A wetland walk, every Sun. at 1. $1... Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): 5/12 at 2, a woodland walk; free with grounds admission; $2. 5/13 at 8:30 a.m., a birdwalk in the woods and Riverdale Park. A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission; $2... Brooklyn Botanic Garden, 1000 Washington Ave.; each Sun. at 1, meet at Garden Shop for a 45-minute tour. Free... "Night Sounds of Spring," a program on nocturnal animals: slides and a walk on the trails; Clay Pit Ponds State Park Preserve, S.I. (967-1976); 5/12, 7:45 p.m. Free.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 5/12, Inwood Hill Park. 5/13, Forest Park, Queens. Both noon-4; $15; phone (291-6825) for meeting places.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Also see "Urban Park Rangers," above.

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 5/12, the Connecticut shore. $15 without transportation, $23 with. 5/13, New Jersey horse farms. $18 with transportation, $10 without. Reservations required.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Also: 5/12, meet at 1, SE corner of Park Ave. and 34th St., for a Murray Hill walk (683-3974). 5/13 at 1, meet at Hotel Chelsea, 222 W. 23rd, for a walk in Chelsea (685-7990); $1.

Sports

TENNIS—Mercedes Tournament of Champions, Thru 5/13 at the Forest Hills Stadium, Queens. Afternoon and evening matches. Semi-finals 5/12 at 12:15, finals 5/13 at 12:15. Lendl, McEnroe, and Connors, as well as other top contenders on the tour, are expected to be on hand. For information: 268-2300.

BASEBALL—Mets: Shea Stadium, Flushing (507-8499). $3-$8. 5/7, 8 at 7:35, vs. Cincinnati. 5/9 at 7:35, 5/10 at 1:35, vs. Atlanta... **Yankees:** Yankee Stadium, Bronx (293-6000), $1.50-$9. 5/7-9 at 8, vs. Cleveland. 5/11, 12 at 8, 5/13 at 2, vs. Seattle.

COSMOS—At Meadowlands Arena, E. Rutherford, N.J. (ticket information: 265-8600). $7, $12; children, seniors, $4. 5/13 at 3, vs. Tampa Bay.

BOXING—All-star pro bouts. Madison Square Garden Felt Forum (564-4400), 5/11 at 7:30. $10, $15.

Children

Note: for additional listings of continuing entertainments, please refer to last issue.

RAINBOW PUPPET WORKS—Great Stories, including "Noah and his Ark" and "Jonah and the Big Fish," along with games and songs. Washington Square Church, 133 W. 4th St. (255-4460). 5/12 at 2:30. $2.75.

BOOKS OF WONDER, a bookshop at 464 Hudson St., corner of Barrow St. (989-3270). 5/12, 1-3, au-

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thor James Howe ("Bunnicula" and "The Celery Stalks at Midnight") will be on hand to autograph.

INNER CITY ENSEMBLE—Theater-and-dance company in a children's program. Aaron Davis Hall, CCNY, 134th St. and Convent Ave. (290-4100). 5/12 at 1. $3; adults $1 when with a child.

THE WONDERFUL WORLD OF ANIMALS—P.A.L.'s illustrated-poetry contest's 225 winners, entries from age 6 to 18. On view, McGraw-Hill Auditorium, Sixth Ave., 48-49th Sts. 5/11, noon-2.

BIG APPLE CIRCUS—A traditional European-style one-ring performance, with clowns, aerialists, horses, acrobats, and more. At Cunningham Park, Queens: 5/7-11 at 11 and 7:30; 5/12, 13 at 1 and 4; 5/14 at 11. $4.50, $6.50; adults, $6.50, $8.50.

WILDFLOWER SAFARI—Hunt in the park for clover, cornflowers, and the mysterious mullein. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 5/12, 10-noon; $3; pre-register.

POTTERY WORKSHOP—Felicity Biel will talk about clay, then show how to work it into cups, sculpture, etc. Clay Pit Ponds State Park Preserve, S.I. (967-1976). 5/12, 1-3. Free.

GROWNUPS, musical by Vicky Blumenthal and John Forster. A look at "the world of adults from a child's point of view." First All Children's Theatre, 37 W. 65th St. (873-6400). 5/11, 18 at 7; 5/12, 13, 19, 20 at 2 and 4. $7.

CIRCUS CAPERS, with guest Twee-Dee, the clown puppet. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2, thru 5/20. $2.50. Reservations a must.

BOTTOM'S DREAM—Comic opera based on Shakespeare. On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). 5/12, at 1 and 3:30. $3, adults $4.

PUPPET PLAYHOUSE—An environmental center, with weekly entertainment. Fireboat House, foot of 90th St., and the East River (879-3316). 5/12 at 11, 1, and 3: Ventriloquist Todd Stockman, with Buster and His Friends. $2.50.

TALES OF PUFF THE MAGIC DRAGON—Papageno Puppet Theater in a musical version for rod puppets. West Side YMCA, 5 W. 63rd St. (877-4852). Sat. at 2:30; Sun. at 11, 1, and 2. $2.50.

LITTLE PEOPLE'S THEATRE COMPANY—"Hansel and Gretel," Sat. and Sun. at 1:30, and "Goldilocks and the Three Bears," Sat. and Sun. at 3; thru 6/24. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

13TH STREET REPERTORY COMPANY—Sat. at 1, "Skye, the Kingdom of Dragons"; at 3, "The Snow White Show." Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show"; at 5, "Ride With Me to Freedom." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. 5/12 at 1, "Box-top Gardens"; find out how to plant a mini-herbal garden. Free, but must pre-register (772-0210). . . 5/13 at 2 and 3, Harlem Children's Orchestra, conducted by Bonnie Black; jazz, country, classical. Free.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekends, $3; adults, $2; weekdays $2 and $1. Special exhibit: "Making Your Mark," graffiti—all kinds—through the ages. . . 5/12 at 1:30 and 3, 5/13 at 2: "Dear Mom"; create paper flowers, cards, drawings, and poems.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. "Theme" programs Sat. and Sun., with talks, workshops, films, etc. Also: 5/13 at 2: Origami for Mother's Day, with Edith Mason.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun., and Mon. holidays, noon-5. $1. Free with adm.: 5/12 at 1:30, a voyage with music, led by Tom Kirkpatrick and Charlie Gerard. 5/13 at noon, opening of sound-sculpture show "Andrew Culver and the Tensegrity Sound Sphere Network." At 1:30, Mr. Culver performs.

QUEENS MUSEUM, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405). Drop-in workshops for the family, Sun. at 1:30 and 3. 5/13, "Larger-Than-Life Portraits."

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning activities. 5/12, 3-4:30, program on stamp-collecting for ages 7-14: "Mini-States and Dead Countries."

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NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Haroido Jr. Mon., Alosio Aguiar. Tues. & Wed., George Andre. Thurs., Alfredo Cardim. Fri., Angela Santos. Sat., Clarice Taylor. AE, CB, DC

BLUE NOTE—131 W. 3rd St., 475-8592. 5/8-13, The Toots Thieleman Quartet; Bobby McFerrin. 5/14, Sudan Baronians' Taksim. 5/15-20, Herbie Mann; Dave Valentin Latin Jazz Summit. Shows at 10 & midnight, Fri. & Sat. 10, midnight and 1:30. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Thru 5/20, *Leader of the Pack,* music by Ellie Greenwich, Tues. & Sun. at 8:30, Wed.-Sat. at 8 & 11:30. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 5/7-12, Kenny Barron and Red Mitchell. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Singer-pianist Billy Roy with John Loehrke on bass. Mon.-Sat. 9-midnight. AE, DC, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Jazz-singer Carrie Smith Sun. & Mon. at 9 & 11. Lord Burgess with Eugene Grey, Tues.-Sat. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 5/10, OK Bayou String Band. 5/12, Skyline. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 5/7, 8, Ed Polcer's Midtown North. 5/9, Hot Club of 54th Street. 5/10-12, Balaban & Cats. 5/13, Warren Chiasson Quartet. 5/14-19, Wild Bill Davison. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 5/7, 14, Les Paul Trio with Wayne Wright on guitar and Gary Mazzaroppi on bass. 5/8-13, Phyllis Hyman & Trio. Shows Sun.-Thurs. 9 & 11, Fri.-Sat. 9, 11 &12:30. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 5/7, Vincent T. Vok. 5/8, "Theatre Night." 5/9, Kendra Smith. 5/10, Terry Waldo and the Gotham City Jazz Band. 5/12, Michael Hurley. 5/13, Jane Brucker. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 5/7, Julie Kohl. 5/8-10, Roger Kellaway and Michael Moore. 5/11, 12, Carmen Lundy. 5/13, Mother's Day Special. 5/14-17, Ron Mathews. **Upstairs:** Thurs. at 10, Fri. at 8 & 10, *Strange Behavior,* starring Jack Gilpin and Ilene Kristen... Every Thurs. at 11:30, *Not So New Faces of '84,* comedy revue featuring Nancy Ringham, John Spalla, Mary Testa and William Thomas, Jr... The High Heeled Women every Sat. at 9. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Brooks Kerr Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Attila Zoller and Joe Puma. Mon.-Fri., 5-10, Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 5/8-12, pianist Roland Hanna with Paul West on bass. Sun & Mon, pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 5/7, Toshiko Akiyoshi's New York Jazz Orchestra featuring Lew Tabakin. 5/8-13, 15-20, McCoy Tyner. 5/14, Angel Rangelov-Jimmy Madison Big Band. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 5/26, Julie Wilson in *Julie Wilson Sings Sondheim,* Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Sun., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., Cathy Chamberlain and her Ace In The Hole Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

REGINETTE—69 E. 59th St., 758-0530. Every Wed., "Le Jazz" featuring Chico Hamilton with Arnie Lawrence, Paul Ramsey, Cary DeNiger and Calvin Kuhn. Three sets starting at 9 p.m. AE, CB, DC, MC, V.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 5/10, Golden Earring. 5/12, Icicle Works. 5/18, Dead or Alive. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30 & 11:30, with an extra set Fri.-Sat. at 1:30 a.m. 5/7, 14, Onaji Allan Gumbs; Snowflight with Buddy Williams. 5/8, 15, Ed Palermo Contemporary Big Band. 5/9, 16, Ronaldo, Brazilian Funk Rock. 5/10, "Glow" with Rob Lock, Michel Camilo, Dave Wecke and Wayne Pedziwatr. 5/11, 12, Undercover featuring Michel Camilo, Lew Soloff, Anthony Jackson, Dave Wecke and Sammy Figueroa. 5/13, Errol Parker Sextet. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 5/9, Q Butler; Sway. 5/10, Barbara Williams. 5/11, LaZoo; Genevieve Waite; Ellyn Harris. 5/12, Dori Hartley; Nitelife; A-Kings. 5/13, Siam; Theatretweed. 5/16, Bob Bozic. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 5/7, 14, David Murray Big Band. 5/8-13, Art Blakey and the Jazz Messengers. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 5/8-12, Jeree Palmer sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 9 & 11, *That Uptown Feelin'* musical revue featuring Terry Burrell, Chip Garnett and Freida-Ann Williams. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 5/7, Loup Gurou. 5/8, Blues Jam Session. 5/9, Elliot Murphy. 5/10-12, Charles Brown. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 5/7, Willie Colon and his Orchestra, Hector "La Llave" y La Sensual with jazz soloist Michael Urbaniak. 7/14, Ray Barretto and his Orchestra, Luis "Perico" Ortiz with guest soloist Dizzy Gillespie. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. 5/7, 14, Frank Foster's Loud Minority Big Band. 5/8-13, Pat Metheny with Charlie Haden and Billy Higgins. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 5/7, 8, 14, 15, Ram Ramirez. 5/9-12, Benny Waters. 5/13, Lee Konitz. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 5/8-12, pianist Harold Mayburn with Jamil Nasser on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE, CB, DC, MC, V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th S 752-2040. Sat., comedy night with m/c Nancy Re man. Shows at 9:30 and midnight. No credit car

CAROLINE'S—332 Eighth Ave., bet. 26th & 27 Sts., 924-3499. American-Continental restaura with cabaret. 5/8-13, comedian Paul Reiser. Sho Tues.-Thurs. & Sun. at 8:30, Fri.-Sat. at 9 & 11:30 AE, MC,

CATCH A RISING STAR—1487 First Av 794-1906. Continuous entertainment by comics a singers, 7 nights a week, with steadies Adrien Tolsch, J.J. Wall and Bill Scheft. A

COMIC STRIP—1568 Second Ave., bet. 81st 82nd St., 861-9386. Restaurant, comedy spot wi improvisational entertainment. Sun.-Thurs. the f starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnig AE, MC,

DANGERFIELD'S—1118 First Ave., 593-1650. 7-10, comedian Danny Curtis. 5/11, 12, comedia Bob Nelson, Richie Gold and Garry De Lena. Mo Thurs. 9 & 11:15, Fri. 9 &11:30, Sat. 9 & midnig Sun. 9:30, talent showcase with m/c Hiram Kaste AE, CB, DC, MC,

IMPROVISATION—358 W. 44th St., 765-826 Comics and singers seven nights a week; food; to informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 midnight. No credit car

MAGIC TOWNE HOUSE—1026 Third Av 308-2733. Magic cabaret with professional ma cians, Thurs.-Sat. No credit card

MONKEY BAR—60 E. 54th St., (in Elysee Hote 753-1066. Mon.-Fri. pianist Johnny Andrew 5:30-7:30. Continuous entertainment, Tues. Dan Curtis. Wed.-Sat., David Fisher and Mel Mart Closed Sun. AE, CB, DC, MC,

MOSTLY MAGIC—55 Carmine St., 924-147 Nightclub/theater featuring magic and comed Tues., Showcase. Wed., magician Imam wi comedian Terry Day & Pamela Smith. Thurs., ma cian Joe Devlin with Terry Day. Fri., magician Slydi and comedian Barry Nieking. Sat., magicians Ima Mike Gallo and comedian Tony Mulsworth. AE, MC,

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disc with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC,

BARBIZON PLAZA LIBRARY—Sixth Ave., be 58th & 59th Sts., 247-7000. Lively discothequ Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. A

DOWNSTAIRS AT JOANNA—18 E. 18th S 675-7900. Intimate nightclub with disco dancin Tues.-Sat. from 10 p.m.-4 a.m. (Cover charge for no members). AE, MC,

JIMMY WESTON'S—131 E. 54th St., 838-838 Restaurant which serves up jazz and dancing. Thru 5 12, singer-pianist Glen Covington and his trio alte nating with singer-pianist Tommy Furtado. Nightl except Sun., from 10-3 a.m. AE, CB, DC, MC,

THE RED PARROT—617 W. 57th St., 247-153 Club occupying a whole city block! Resident 2 piece orchestra plays everything from country-wes ern to jazz, Wed.-Sat. 10-4 a.m. No credit card

REGINE'S—502 Park Ave., at 59th St., 826-099 Elegant French restaurant Mon.-Sat., 6-midnight wit a lively disco from 10:30 p.m. AE, CB, DC, MC,

ROSELAND—239 W. 52nd St., 247-0200. Legen ary ballroom features a 700-seat restaurant-bar, an is open for dancing, Thurs.-Sun. from 2:30. AE,

S.O.B.'s—204 Varick St., 243-4940. A club/resta rant/bar featuring the authentic music of Brazil. 5/ Oliver Lake and Jump Up. 5/9, New York Samb Band. 5/10, Mikata "Afro Caribbean Funk." 5/1 Loremil Machado and the Sarava Bahia Band. 5/1 Pe de Boi. 5/15, Erica Norimar Brazilian Jazz. AE,

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. **Theater/Cabaret Room:** *Nite Club Confidential,* musical by Dennis Deal, Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 7:30. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. *Shows Wed.-Sat. at 8:30.* AE.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 5/7-12, The Hildegarde Show with Tony Cointreau, Mon.-Thurs. at 8:30, Fri-Sat. at 8, followed by impressionist Charles Pierce, Mon.-Thurs at 11, Fri.-Sat. at 10 & midnight. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians *and bellydancers performing continuously, from* 10 p.m. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Jan Neuberger, Marilyn Pasekoff, Patrick Quinn, and Doug Voet. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 5/8, Celeste Reyes. 5/9, 'The King Showcase' talent never seen in New York. 5/10, Kate Kane. 5/11, Ernie Townsend. 5/12, Tennis Blunt and Tony Teal. Shows at 10 p.m. AE, CB, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 5/13, Sy Oliver and his Orchestra play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Revue starring singer Zahava Zoyan with Tony Middleton, Aris San, Gabi Shoshan, bellydancers and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Steve Ross, Wed.-Sat. from 9:30, Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Teri Thornton, Tues.-Thurs. 10-1 a.m., Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 7/7, singer-pianist Bobby Short accompanied by Beverly Peer on bass and Robbie Scott on drums, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

MADISON TOWERS—22 E. 38th St., 685-3700. **The Whaler Bar:** Singer-pianist Tony Torella performs present-day pop music to jazz of the '30's, to the classics of Porter, Kern and Gershwin, Mon.-Fri. 5-9. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose, Mon.-Sat. from 7:30-11:30, thru 5/19. **La Ronde:** Thru 5/19, The New York Express with singer Amanda Homi play for listening and dancing, Tues.-Sat. from 8-8:45 and 10-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Grill:** Thru 6/3, pianist-singer Nancy Waldman, Tues.-Sat. 8:30-11:30, Sun. 7:30-12:30. **Astor's:** The Mike Cerrati Trio, thru 5/19, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Rene Martel plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Fri. & Sat., pianist Jimmy Lyon plays from 10-2 a.m. AE, CB, DC, MC, V.

COHO—11 Fulton St., 608-0507. Seafood restaurant. Diana Rogers plays cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE, CB, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar:** 5/7, 14, Fred Barton in *Miss Gulch Returns;* singer Robin Lyon. 5/8, 15, Keith Pascal. 5/9-12, Karen Mason & Brian Lasser. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 5/7, 14, Dick Hyman. 5/8-12, Judy Carmichael. 5/13, Keith Macdonald. 5/15-19, Cyril Haynes. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 5/12, Terry Robinson and his duo, Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. 5/14-6/9, singer-pianist Richard Kaplan with Chris White on bass. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Richard Siegel and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Bobbi Miller at the piano. Thurs., Charlene Bryant. Fri., Richard Kaplan. Sat., Michael Griffin. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Singer-pianist Albert Aprigliano plays Mon.-Tues. from 6. Singer-pianist Bill Zeffiro plays Wed.-Sun. from 6 to closing. AE, DC, MC, V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 5/7-9, *pianist* Barry Olson. 5/10-13, pianist Ted Claves with Bob Hobson on bass. 5/14-16, pianist Lee Musika. AE, CB, DC, MC, V.

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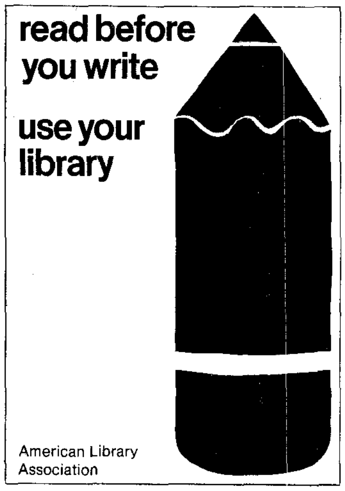

RADIO HIGHLIGHTS

Wed., May 9

2:06/WQXR-AM/FM—Brahms: Sym #1 in c (Berlin Phil/Karajan).

3:00/WNCN—J. Strauss Sr.: Tivoli-Rutschwalzer, Op. 39 (Bella Musica Ensemble of Vienna/Dittrich).

WNYC—Stravinsky conducts his own "Orpheus" and "Symphony of Psalms".

4:06/WQXR-AM/FM—Mozart: Trumpet Cto in D (Thibaud, Bamberg Sym Orch/Gerdes).

6:00/WNCN—Boccherini: Guitar Qnt in D (Yepes, Melos Qt of Stuttgart).

7:06/WQXR-AM/FM—Chopin: Mazurka #32 in c-sharp, Op. 50 (Horowitz).

7:45/WNYC—Great Conductors of the Past: Fritz Reiner.

8:06/WQXR-AM/FM—Tchaikovsky: Entr'acte from The Maid of Orleans (Orch of the Royal Opera House, Covent Garden/Davis).

9:00/WNCN—Bach: Cantata (BWV106) "Gottes Zeit ist die allerbeste Zeit" (Wiedl, Harten, van Altena, Egmond, Hannover Boys Choir, Ghent Collegium Vocale, Leonhardt Consort/Leonhardt).

10:00/WNCN—Mozart: Cto for Oboe in C, K314 (Herbers, Amsterdam Concertgebouw Orch/Harnoncourt).

Thurs., May 10

2:06/WQXR-AM/FM—Mendelssohn: Violin Cto in e (Chung, Montreal Sym Orch/Dutoit).

3:00/WNCN—Albinoni: Cto for 2 Oboes in C, Op. 7, #2 (Holliger, Elhorst, Bern Camerata).

WNYC—Reich: Octet (Steve Reich and Musicians).

4:06/WQXR-AM/FM—Poldini: Dancing Doll (Perlman, Sanders).

6:00/WNCN—Rossini: Sinfonia di Bologna (Acad. of St. Martin/Marriner).

7:00/WNYC—Great Conductors of the Past: Leopold Stokowski.

7:06/WQXR-AM/FM—Vivaldi: Cto for Solo Violin & Strings (Toso, I Solisti Veneti/Scimone).

8:00/WNCN—C.P.E. Bach: Cto for Flute in B-Flat (Preston, English Concert/Pinnock).

8:06/WQXR-AM/FM—Mozart: Sym #39 in E-Flat (Chicago Sym Orch/Solti).

10:00/WNCN—Vaughan Williams: Prelude "Rhosymedre" (Wilson, Chamber Orch/Wilson).

WNYC—Winston: Piano music from "Winter Into Spring"

Fri., May 11

2:06/WQXR-AM/FM—Saint-Saens: Piano Cto #4 in c, Op. 44 (Entremont, L'Orch du Capitole de Toulouse/Plasson).

3:00/WNCN—Nielsen: Cto for Clarinet, Op. 57 (Drucker, New York Phil Orch/Bernstein).

WNYC—Great composers of the 20th century perform their own music: **Busoni, Debussy, Strauss.**

4:06/WQXR-AM/FM—Rossini: Qt #5 in D (Rampal, Coursier, Lancelot, Hongne).

6:00/WNCN—Vivaldi: Cto for Flute in G, Op. 10, #6 (M. Petri, Acad. of St. Martin/Brown).

8:00/WNCN—Purcell: Anthem "They that go down to the sea in ships" (Oxford Christ Church Cathedral, English Concert/Preston).

8:06/WQXR-AM/FM—Tchaikovsky: Danse Baroque from Suite #2 in C, Op. 53 (New Phil Orch/Dorati).

9:00/WNCN—Leclair: Sonata in e (Martin, McDonald). Recorded at the 92nd Street Y.

WNYC—Donizetti: Lucia di Lammermoor: Sextet (Caruso, Sembrich, Severina, Scotti).

9:06/WQXR-AM/FM—Barber: Essay #2 (Detroit Sym Orch/DePreist).

Sat., May 12

10:00 a.m./WNCN—Grieg: Holberg Suite, Op. 40 (Berlin Phil Orch/Karajan).

10:06 a.m./WQXR-AM/FM—Griffes: Clouds from Roman Sketches, Op. 7 (Eastman Rochester Sym Orch/Hanson).

12:00/WNYC—Mozart: Qnt in C, K515 (Riebl, Rosen, Juilliard String Qt).

12:06/WQXR-AM/FM—Saint-Saens: Havanaise, Op. 83 (Amoyal, New Phil Orch/Handley).

1:00/WNCN—Froberger: Ricercare #11 (Tilney).

2:06/WQXR-AM/FM—Shostakovich: Lady Macbeth of Mtsensk (Zschau, Trussel, Nurmela, Farina, Chicago Lyric Opera/Bartoletti).

4:00/WNCN—Satie: Trois morceaux en forme de poire (Royal Opera House Orch, Covent Garden/Lanchbery).

6:06/WQXR-AM/FM—Mozart: March in D (Acad. of St. Martin/Marriner).

7:00/WNCN—Faure: Apres un Reve, Op. 7 (Kates, Sanders).

8:06/WQXR-AM/FM—Chadwick: Qt #4 in e (Kohon Qt).

9:00/WKCR—Opera Topics: Robert Jacobson, Editor-in-Chief of *Opera News.*

WNCN—G. Charpentier: Louise (Cotrubas, Domingo, Senechal, Bacquier, New Phil Orch/Pretre).

9:06/WQXR-AM/FM—Mendelssohn: The Hebrides (Lupu, Cleveland Orch/Davis).

9:30/WKCR—Rossini: L'Italiana in Algeri (Berganza, Misciano, Bruscantini).

Sun., May 13

10:00 a.m./WNCN—Handel: Water Music: Suite #3 in G (Los Angeles Chamber Orch/Schwarz).

WNYC—Brahms: Sonata #3 in f, Op. 5 (Bauer).

10:06 a.m./WQXR-AM/FM—Bach: Sym #6 in B-Flat for Winds (London Wind Soloists/Brymer).

12:00/WNYC—Torelli: Sonata a cinque in G for Trumpet, Strings & Continuo (Hendricks, Aler, Chamber Music Society of Lincoln Center).

1:00/WNCN—Beethoven: Cto for Piano #3 in c, Op. 37 (Schub, Chicago Sym Orch/Leinsdorf).

3:06/WQXR-AM/FM—Mahler: Sym #2 (Hendricks, Norman, St. Patrick's Cathedral Chorus, New York Phil/Bernstein).

6:00/WNCN—Sor: Variations on a Theme by Mozart, Op. 9 (Williams).

7:06/WQXR-AM/FM—Robert Lloyd, basso.

8:00/WNYC—Enesco: Prelude & Minuet (Suk, Minnesota Orch/Bergel).

8:06/WQXR-AM/FM—Strauss: Daphne (Popp, Goldberg, Schreier, Moll, Wenkel, Bavarian Radio Chorus & Orch/Haitink).

10:00/WNCN—Ravel: Sonata for Violin & Cello (Laredo, Parnas).

WNYC—Dempster: Standing Waves (Dempster).

Mon., May 14

2:06/WQXR-AM/FM—Rodrigo: Fantasy for a Gentleman (P. Romero, Acad. of St. Martin/Marriner).

3:00/WNCN—Bartok: Cto for Piano #1 (Barenboim, New Phil Orch/Boulez).

WNYC—Theatrical music of **Kurt Weill.**

4:06/WQXR-AM/FM—Telemann: Violin Cto in G (Doktor, Cto Amsterdam/Bruggen).

5:00/WNCN—Mozart: Adagio & Fugue for Strings in c (I Musici).

6:30/WNYC—Holst: Double Cto for 2 Violins & Orch (Hurwitz, Sillito, I. Holst).

7:06/WQXR-AM/FM—Boccherini: Adagio & Allegro for Cello & Piano Sonata in A (Starker, Swedish).

8:00/WNCN—Resphigi: Pines of Rome (Philadelphia Orch/Ormandy).

WNYC—Porter: Piano Sonata (Von Moltke).

8:06/WQXR-AM/FM—Tchaikovsky: Violin Cto in D (Kremer, Berlin Phil/Maazel).

9:00/WNCN—Stravinsky: Petrouchka: 3 Scenes (Bronfman). Recorded at the 92nd Street Y.

9:06/WQXR-AM/FM—Saint-Saens: Violin Cto in b (Amoyal, Boston Sym Orch/Ozawa).

10:00/WNYC—Brant: Cto for Trumpet & 9 Instruments (Schwarz).

Tues., May 15

3:00/WNCN—Stravinsky: Tango (Bucquet).

WNYC—Pettersson: Sym #8.

3:06/WQXR-AM/FM—Strauss: Death and Transfiguration (Detroit Sym Orch/Dorati).

4:00/WNCN—Bach: Sonata for Violin & Harpsichord in G (Grumiaux, Mermoud, Jaccottet).

4:06/WQXR-AM/FM—Liszt: Etude de Concert #3 in B-Flat (Entremont).

6:30/WNYC—Barber: Piano Sonata (Guralnick).

7:06/WQXR-AM/FM—Schubert: Adagio & Rondo Concertante in F (Snyder, Zeitlin, Thomas, Sylvester).

8:00/WNCN—Monteverdi: Incoronazione di Poppea: Excerpts (Donath, Soderstrom, Berberian, Esswood, Concentus Musicus of Vienna/Harnoncourt).

WNYC—Beethoven: Piano Trio in B-Flat, Op. 97 "Archduke" (Beaux Arts Trio).

8:06/WQXR-AM/FM—Elgar: Cello Cto in e, Op. 47 (Schiff, Dresden State Orch/Marriner).

9:00/WNCN—Brahms: Alto Rhapsody, Op. 53 (Wenkel, San Francisco Sym/Ling).

10:00/WNYC—Cowell: Piano Music (Hays).

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, May 9 - 11 and 14 - 15

2 WCBS 212-975-4321
4 WNBC 212-664-4444
5 WNEW 212-535-1000
7 WABC 212-887-7777
9 WOR 212-764-7000
11 WPIX 212-949-1100
13 WNET 212-560-2000
21 WLIW 516-454-8866
31 WNYC 212-669-7800
H HOME BOX OFFICE 212-484-1100
N UPTOWN 212-942-7200
S SHOWTIME 212-708-1600
W WOMETCO (WHT). 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today In New York
5 New Zoo Review
7 News
11 I Dream Of Jeannie
Mon/*MDTV*
H Thu/**Movie**: Oliver Twist
Mon/Peter No Tail
S Tue/**Movie**: Alice's Adventures In Wonderland

6:30
2 4 News
5 Popeye
9 Jimmy Swaggart
11 Tom & Jerry (except Fri)
Fri/Carrascolendas
H Wed/National *Geographic Special*
Fri/Stoned
Tue/**Movie**: Gizmo!
S Wed/**Movie**: Oliver Twist
Fri/**Movie**: Manny's Orphans

7:00
2 Morning News
4 Today
5 Woody Woodpecker
7 Good Morning America
9 700 Club
11 Josie & The Pussycats
S Mon/The Color Of Friendship

7:30
5 Bugs & Porky
11 Superfriends
H Wed/Fraggle Rock
Thu/**Movie**: Wild Horse Hank
Fri/**Movie**: *Cracking Up*
Mon/Hoober-Bloob Highway
S Thu/**Movie**: Oh, God!

8:00
5 Woody Woodpecker
9 Civic Programming
11 Scooby Doo
H Wed/**Movie**: Twilight Zone—The Movie
Mon/**Movie**: The Grey Fox
Tue/**Movie**: If You Could See What I Hear
S Wed/**Movie**: Jack The Giant Killer
Mon/**Movie**: Tom Sawyer

8:05
S Fri/**Movie**: Same Time, Next Year

8:30
5 Flintstones
9 Straight Talk
11 Pink Panther
S Tue/Star Spangled Country Party

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Great Space Coaster
H Thu/Culture Club
Fri/**Special**: Some Call Them Freaks
W Wed/**Movie**: Edge Of The City
Thu/Steve Miller
Fri/**Movie**: The Big Brawl
Mon/**Movie**: Same Time, Next Year
Tue/**Movie**: Six Weeks

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 Munsters
H Mon/Video Jukebox
S Thu/**Movie**: The Americanization Of Emily

10:00
2 $25,000 Pyramid
4 Facts Of Life
5 I Love Lucy
9 Romper Room
11 *Civic Programming*
H Wed/**Movie**: My Fair Lady
Thu/**Movie**: Local Hero
Fri/**Movie**: Twilight Zone—The Movie
Mon/**Movie**: Wild Horse Hank
Tue/**Movie**: Brainstorm
S Wed/**Movie**: Kiss Me Kate
Fri/**Movie**: Ask Any Girl
Mon/**Movie**: Father Of The Bride
Tue/**Movie**: The Trouble With Girls
W Thu/**Movie**: Coming Soon

10:30
2 Press Your Luck
4 Sale Of The Century
5 All In The Family
7 *Woman To Woman*
11 Civic Programming

11:00
2 Price Is Right
4 Wheel Of Fortune
5 Breakaway
7 Benson
9 Family
11 Magic Garden
W Public Affairs

11:30
4 Dream House
7 Loving
11 News
H Mon/**Movie**: And Now For Something Completely Different
S Thu/**Movie**: Brainstorm

12 **NOON**
2 Tattletales
4 Hot Potato
5 Midday
7 Family Feud
9 News
11 Wed/**Movie**: The Lady Vanishes (1938). Michael Redgrave.
Thu/**Movie**: *Blindfold* (1966). Rock Hudson, Claudia Cardinale.
Fri/**Movie**: Fame Is The Name Of The Game (1966). Tony Franciosa.
Mon/**Movie**: Flying Tigers (1942). John Wayne, Paul Kelly.
Tue/**Movie**: Angel And The Badman (1947). John Wayne, Gail Russell.
Thu/**Movie**: Lone Wolf McQuade
Fri/Red Skelton
Tue/Culture Club
S Wed/**Movie**: Love At First Bite
Fri/**Movie**: Six Pack
Mon/**Movie**: Brainstorm
Tue/**Movie**: Man, Woman, And Child
W Wed/**Movie**: Angelo, My Love
Thu/**Movie**: Twilight Zone—The Movie
Fri/**Movie**: The Front
Mon/**Movie**: Some Kind Of Hero
Tue/**Movie**: Cry The Beloved

12:30
2 Young And The Restless
4 Search For Tomorrow
7 Ryan's Hope

1:00
4 Days Of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie**: The Big Steal (1949). Robert Mitchum, Jane Greer.
Thu/In Search Of
Fri/**Movie**: Revenge (1971). Shelley Winters, Bradford Dillman.
Mon/**Movie**: The Reluctant Heroes (1971). Ken Berry, Jim Hutton.
Tue/**Movie**: Suddenly Single (1971). Hal Holbrook, Barbara Rush.
H Wed/**Movie**: The Wonder Of It All
Fri/**Movie**: The Grey Fox
Mon/**Movie**: Twilight Zone—The Movie
Tue/**Movie**: My Fair Lady

1:30
2 As The World Turns
9 Thu/**Baseball**: Mets Vs. Atlanta Braves
S Thu/Star Spangled Country Party

1:35
W Fri/Beat Club

2:00
4 Another World
5 News
7 One Life To Live
11 Newlywed Game
H Thu/**Movie**: If You Could See What I Hear
S Wed/**Movie**: Tom Sawyer
Fri/*Ernie Kovacs*
Mon/**Movie**: Love At First Bite
Tue/**Movie**: Local Hero
W Wed/Bill Cosby
Thu/**Movie**: Same Time, Next Year
Fri/**Movie**: Something Of Value
Mon/**Movie**: Criminal Code
Tue/**Movie**: If You Could See What I Hear

2:15
5 Popeye

2:30
2 Capitol
9 In Search Of (except Thu)
11 Jetsons
H Wed/**Movie**: Mother Lode
Fri/**Movie**: And Now *For Something* Completely Different

3:00
2 Guiding Light
4 Match Game/Hollywood Squares
5 Inspector Gadget
7 General Hospital
9 The Saint (except Thu)
11 Jackson Five
H Mon/**Special**: Some *Call Them Freaks*
S Thu/**Movie**: Alice's Adventures In Wonderland

3:30
5 Woody & Bugs
11 G.I. Joe: A Real American Hero

3:45
W Wed/**Movie**: Giustina

4:00
2 Rockford Files
4 Love Connection
5 He-Man And The Masters Of The Universe
7 Edge Of Night
9 Great Record Album Collection (except Thu)
11 Battle Of The Planets
13 *Sesame Street (cc)*
H Thu/Culture Club
Fri/Fraggle Rock
Mon/Video Jukebox
Tue/Chevy Chase Meets The Kids
S Wed/**Movie**: Jack The Giant Killer
Fri/**Movie**: Manny's Orphans
Mon/**Movie**: Tom Sawyer
Tue/**Movie**: Oliver Twist
W Thu/Movie Talk
Fri/Inside Baseball
Mon/**Movie**: Coming Soon
Tue/**Movie**: Parting Shot

4:15
9 Thu/Kiner's Korner

4:30
4 People's Court
5 Batman
7 New York Style
9 Wed/**Movie**: Once Is Never Enough (1970). Burt Reynolds.
Thu/Great Record Album Collection
Fri/**Movie**: Alice, Sweet Alice (1977). Linda Miller, Mildred Clinton.
Mon/**Movie**: The Alien's Return (1979). Jan-Michael Vincent, Cybill Shepherd.
Tue/**Movie**: Chilling (1981). Diana McLean, Jon Blake.
11 Happy Days Again
H Wed/Fraggle Rock
Special: Some Call Them Freaks
Mon/**Movie**: Heidi
Tue/**Movie**: Oliver Twist
W Wed/**Movie**: Cry The Beloved
Thu/**Movie**: *Criminal* Code

4:55
W Tue/**Movie**: The Cowboy And The Lady

5:00
2 4 7 News
5 Charlie's Angels
9 Thu/The Saint
11 Little House On The *Prairie*
13 Mister Rogers
H Wed/National Geographic Special
Thu/**Movie**: Gizmo!
S Thu/**Movie**: Oh, God!
W Fri/Bugs Bunny's 3rd Movie
Mon/**Movie**: Island Of Adventure

5:30
13 3-2-1 Contact (cc)
H Fri/Stoned
S Tue/**Movie**: The Hunter

Evening, May 9 - 11 and 14 - 15

Wed., May 9

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Motorweek
31 Brooklyn College Presents
H **Movie**: Brainstorm
S **Movie**: Man, *Woman, And Child*

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Last Chance Garage (cc)
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 News 9: Prime Time
11 *Jeffersons*
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Working Women
W **Movie**: Some Kind Of Hero

7:30
2 Wheel Of Fortune
4 Family Feud
5 *All In The Family*
7 Entertainment Tonight
9 **Baseball**: Mets Vs. Atlanta Braves
11 News
21 Nightly Business Report
31 *Jazzy Women*

8:00
2 **Special**: *Disney's* All-Star Mother's Day Album
4 Real People
5 PM Magazine
7 Fall Guy
11 **Movie**: The Exorcist (1973). Ellen Burstyn, Max Von Sydow. A priest struggles to exorcise a child possessed by the Devil.
13 A Walk Through The 20th Century

SOLUTIONS TO LAST WEEK'S PUZZLES

M	O	T	O	R	I	S	T	■	M	A	C	A	W	S
A	■	O	■	O	■	K	■	■	■	C	■	L	■	O
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TELEVISION

21 I Can Jump Puddles
H **Movie:** Twilight Zone —The Movie
N Punishment #10
S **Movie:** Summer Lovers

8:30
5 Carol Burnett
31 Neighborhoods: The Bronx

8:40
W Richard Brown

9:00
2 **Movie:** Cowboy (1983). James Brolin, Ted Danson. A man meets with unexplained animosity and violence when he buys and restores a cattle ranch.
4 Facts Of Life
5 Merv Griffin
7 Dynasty (cc)
13 American Playhouse: Concealed Enemies (Part 4) (cc)
21 Monty Python
31 Last Chance Garage
W **Movie:** Come Back To The 5 & Dime Jimmy Dean, Jimmy Dean

9:30
4 Double Trouble
21 Fawlty Towers
31 Downtown Brooklyn

10:00
4 St. Elsewhere
5 News
7 Hotel (cc)
13 Death By Misadventure
21 Top Secret Life Of Edgar Briggs
31 Rediscovery: The Praedo
H Being Homosexual
N **Movie:** I Am A Camera
S **Movie:** Goodbye, Emmanuelle

10:15
9 Kiner's Korner

10:30
11 News
21 The Fall And Rise Of Reginald Perrin

11:00
2 4 7 News
5 Taxi
9 Best Of Saturday Night
11 Odd Couple
13 Masterpiece Theatre: Nancy Astor (cc)
21 International Edition
H **Movie:** The Godfather, Part II
W **Movie:** It's Called Murder

11:30
2 Police Story
4 Tonight
5 Starsky And Hutch
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America

11:45
S **Movie:** Love At First Bite

12 **MIDNIGHT**
7 Eye On Hollywood
11 Star Trek
N **Movie:** Privileged

12:30
2 **Movie:** Million Dollar Infield (1982). Rob Reiner, Bonnie Bedelia.
4 David Letterman
5 Thicke Of The Night
7 Entertainment Tonight
9 Laugh-In

1:00
7 **Movie:** Street People (1976). Roger Moore, Stacy Keach.
9 The Saint
11 Twilight Zone
W **Movie:** Angelo, My Love

1:30
4 Mary Tyler Moore
11 News
S **Movie:** Man, Woman, And Child

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Harry In Your Pocket (1973). James Coburn.
9 Joe Franklin
11 **Movie:** Pack Up Your Troubles (1932). Laurel and Hardy.

2:30
4 Mary Tyler Moore
H **Movie:** Brainstorm

3:00
4 Bob Newhart
9 **Movie:** Invasion Of The Bee Girls (1974). William Smith.
W Beat Club

3:15
S **Movie:** Summer Lovers

3:30
4 Bob Newhart
11 One Step Beyond
W Making Of Tootsie

4:00
4 Here's Lucy
11 Life Of Riley

4:25
H **Movie:** Wonder Of It All

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Focus: New Jersey
S **Movie:** Tom Sawyer

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Thu., May 10

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Computer Chronicles
31 McLaughlin Group

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
H **Movie:** Wild Horse Hank
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Jazzy Women
S Rock Of The '80s
W **Movie:** Jinxed

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report

8:00
2 Magnum, P.I.
4 Gimme A Break
5 PM Magazine
7 **Special:** TV's Funniest Game Show Moments
9 News 9: Prime Time
11 **Movie:** An Eye For An Eye (1981). Chuck Norris, Christopher Lee. A cop turns vigilante when his partner is murdered.
13 Innovation
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** Split Image
N **Movie:** Threepenny Opera
S **Movie:** Zapped!

8:30
4 Family Ties
5 Carol Burnett
9 **Movie:** Song Of Norway (1970). Florence Henderson, Robert Morley.
13 Bits And Bytes
21 State Of The Arts
31 Music Video Party

9:00
4 Cheers
5 Merv Griffin
7 **Special:** Celebrities! Where Are They Now?
13 Mystery! Shades Of Darkness (cc)
21 Great Railway Journeys Of The World
31 Kazantzakis
W Bonds Are Forever

9:30
4 Duck Factory
31 Spaces

10:00
2 Simon & Simon
4 Hill Street Blues
5 11 News
7 20/20
13 Frontline (cc)
21 Long Island Speak-Out
31 Ramblin'
H Culture Club
N **Movie:** Every Man For Himself And God Against All (The Mystery Of Kasper Hauser)
S John Paragon
W **Movie:** Twilight Zone —The Movie

10:30
11 News

11:00
2 4 7 News
5 Taxi
9 Best Of Saturday Night
11 Odd Couple
13 Jazz Tonight
21 Long Island Week
H **Movie:** Local Hero
S **Movie:** Brainstorm

11:30
2 Trapper John, M.D.
4 Tonight
5 Starsky And Hutch
7 Nightline
9 O.T.B.
11 Honeymooners
21 Latenight America

12 **MIDNIGHT**
7 Eye On Hollywood
9 Hawaii Five-O
11 Star Trek
W **Movie:** Exposed

12:30
2 **Movie:** You Can't Go Home Again (1979). Lee Grant, Chris Sarandon.
4 David Letterman
5 Thicke Of The Night
7 Entertainment Tonight
N **Movie:** Padre Padrone

12:55
H Murder: No Apparen
Motive

1:00
7 **Movie:** The Day The Fish Came Out (1967). Tom Courtenay.
9 The Saint
11 Twilight Zone

1:30
4 Mary Tyler Moore
11 News
W **Movie:** Fast-Walking

1:55
H **Movie:** Lone Wolf McQuade

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Billion Dollar Brain (1967). Michael Caine, Karl Malden.
9 Joe Franklin
11 **Movie:** Zenobia (1939). Oliver Hardy, Billie Burke.

2:30
4 Mary Tyler Moore
S **Movie:** Cops And Other Lovers

3:00
4 Bob Newhart
9 **Movie:** Cobra Woman (1943). Maria Montez, Jon Hall.

3:30
4 Bob Newhart
11 One Step Beyond
W **Movie:** Parting Shot

3:45
H More Unexpurgated Benny Hill

4:00
4 Here's Lucy
11 Life Of Riley
S Rock Of The '80s

4:30
4 More Real People
11 Abbott & Costello

4:45
H **Movie:** Exposed

5:00
4 20-Minute Workout
9 News
11 Biography
S John Paragon

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Fri., May 11

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Victory Garden
S **Movie:** Six Pack

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Square Foot Gardening

31 News From City Hall
H **Movie:** Twilight Zone —The Movie
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Eloy
W **Movie:** The Front

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Music Video Party

8:00
2 Dukes Of Hazzard
4 The Master
5 PM Magazine
7 Benson (cc)
9 News 9: Prime Time
11 **Football:** N.J. Generals Vs. Washington Federals
13 Washington Week In Review
21 Strokes Of Genius
31 Live From Chicago Fest
N **Movie:** Othello
S Gallagher

8:30
5 Healthbeat Magazine
7 Webster
9 **Movie:** Terror Among Us (1981). Don Meredith, Sarah Purcell.
13 Wall $treet Week
31 Eye On Dance
H **Movie:** A Time To Die

8:40
W Richard Brown

9:00
2 Dallas
4 **Movie:** The Omen (1976). Gregory Peck, Lee Remick. A couple's "little devil" turns out to be just that.
5 Merv Griffin
7 Blue Thunder
13 Inside Story
21 **Movie:** The Sin Of Harold Diddlebeck (1946). Harold Lloyd.
31 Your Children, Our Children
S Steve Martin
W **Movie:** Six Weeks

9:30
13 Enterprise (cc)
31 Masterpiece Theatre: Nancy Astor

10:00
2 Falcon Crest
5 News
7 Matt Houston (cc)
13 China Free Fall
H **Boxing:** Sugar Ray Leonard Vs. Kevin Howard (Live)
S Miss Pat Collins

10:30
9 **Baseball:** Mets Vs. L.A. Dodgers
11 News
21 Sneak Previews
31 Music Video Party

10:50
N **Movie:** Thieves Like Us

11:00
2 4 7 11 News
5 Taxi
13 **Movie:** The Nelson Affair (1973). Glenda Jackson, Peter Finch.
21 Long Island Week
S Superstars Of Comedy Salute The Improv
W Leonard Report

11:30
2 **Movie:** The Manitou (1981). Tony Curtis, Michael Ansara.
4 Tonight
5 Starsky And Hutch
7 Nightline
11 Odd Couple
21 Latenight America
H Buddy Hackett
W **Movie:** Puss 'N' Boots

12 MIDNIGHT
7 Eye On Hollywood
11 Honeymooners
S Mel Brooks

12:30
4 Friday Night Videos
5 Thicke Of The Night
7 New York Hot Tracks
11 Star Trek
H **Movie:** Twilight Zone —The Movie

12:45
W **Movie:** Humongous

12:50
N **Movie:** Nosferatu, The Vampyre

1:00
9 The Saint
S Ernie Kovacs

1:30
11 News

1:45
2 **Movie:** Paper Moon (1973). Ryan O'Neal, Tatum O'Neal.

2:00
4 Mary Tyler Moore
5 Soul Train
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold

2:15
H **Movie:** The Thing

2:30
4 Mary Tyler Moore
7 **Movie:** How Sweet It Is (1968). James Garner, Debbie Reynolds.
S **Movie:** Lenny
W **Movie:** Six Weeks

3:00
4 Mary Tyler Moore
5 America's Top Ten
9 **Movie:** The Unearthly (1957). John Carradine, Allison Hayes.
11 **Movie:** Not Guilty (1974). Christopher George, Richard Todd.

3:30
4 Bob Newhart
5 **Movie:** Public Enemy (1931). James Cagney, Donald Cook.

3:45
2 **Movie:** Let's Scare Jessica To Death (1971). Zohra Lampert.

4:00
4 Bob Newhart

4:10
H **Movie:** A Time To Die

4:30
4 Here's Lucy
11 Abbott & Costello
S Steve Martin

5:00
4 Here's Lucy
9 News
11 Biography

5:30
2 Newsmakers
4 More Real People
9 **Movie:** The Mad Monster (1942). Johnny Downs.
11 Insight
S Gallagher

Mon., May 14

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Great Outdoors (cc)
31 All About TV
H **Movie:** The Grey Fox
S **Movie:** The Mating Game

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Rod And Reel
31 News From City Hall Comment
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Humancare Today
W **Movie:** Fast-Walking

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Scarecrow And Mrs. King
4 TV's Bloopers & Practical Jokes
5 PM Magazine
7 **Special:** Blondes Vs. Brunettes
9 News 9: Prime Time
11 **Baseball:** Yankees Vs. Oakland A's
13 Great Performances: The Innocents Abroad. Biographical account of the young Mark Twain's travels.
21 Jacques Cousteau
31 Opening Night
H Not *Necessarily* The News
N **Movie:** The River Niger
S Faerie Tale Theatre (cc)

8:30
5 Carol Burnett
9 **Movie:** Sleuth (1972). Laurence Olivier, Michael Caine. Intriguing mind-game between a mystery writer and his wife's lover
31 More Than Color
H **Movie:** The Hollywood Knights

9:00
2 One Day At A Time
4 **Special:** 19th Annual Academy Of Country Music Awards
5 Merv Griffin
7 **Movie:** Ernie *Kovacs: Between The* Laughter (1984). Jeff Goldblum, Cloris Leachman. True story of the comedian's troubled custody battle for his children kidnapped by his ex-wife. (cc)
21 Nature Of Things (cc)
31 Cityscope
S **Movie:** Brainstorm
W **Movie:** Angelo, My Love

9:30
2 Newhart
31 Do It Yourself

10:00
2 Cagney & Lacey
5 News
13 A Taste Of China
21 The Hurt That Does Not Show (cc)
31 German Professional Soccer
H **Movie:** And Now For Something Completely Different
N **Movie:** Thieves Like Us

10:30
11 News
13 Land Of The Dragon

11:00
2 4 7 11 News
5 Taxi
13 Quest II
21 Tony Brown's Journal
S **Movie:** Horrorplanet
W Electric Blue

11:30
2 Hart To Hart
4 Best Of Carson
5 Starsky And Hutch
7 Nightline
9 Top 40 Videos
11 Odd Couple
21 Latenight America
H Being Homosexual

12 MIDNIGHT
7 Eye On Hollywood
9 Hawaii Five-O
11 Honeymooners
N **Movie:** Threepenny Opera
W **Movie:** Two Solitudes

12:30
2 Columbo
4 David Letterman
5 Thicke Of The Night
7 Entertainment Tonight
11 Star Trek
H **Movie:** The Grey Fox

12:40
S **Movie:** Hey Good Lookin'

1:00
7 **Movie:** Black Market Baby (1977). Desi Arnaz, Jr., Linda Purl.
9 The Saint

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
9 Joe Franklin
11 **Movie:** Blondie (1939). Penny Singleton, Arthur Lake.
W **Movie:** Coming Soon

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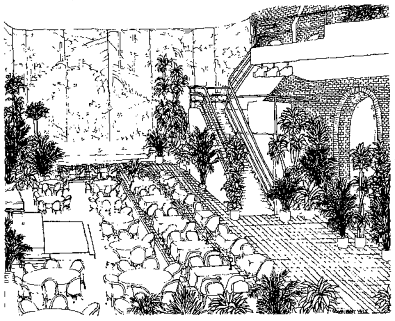
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2:05
H **Movie:** Split Image
S John Paragon

2:30
4 Mary Tyler Moore
5 Best Of Midday

3:00
4 Bob Newhart
9 **Movie:** Father's Little Dividend(1951). Spencer Tracy.
W **Movie:** Some Kind Of Hero

3:05
S Some Kind Of Hero

3:30
4 Here's Lucy
5 Off The Set
11 One Step Beyond

4:00
4 Here's Lucy
11 Life Of Riley
H **Movie:** Twilight Zone —The Movie

4:30
4 More Real People
9 News
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography
S Faerie Tale Theatre (cc)

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

5:50
H Video Jukebox

Tue., May 15

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Magic Of Oil Painting III
31 World Chronicle
H **Movie:** If You Could See What I Hear

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Magic Of Oil Painting IV
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Urban Contemporary Video
W **Movie:** Six Weeks

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journal
S Star Spangled Country Party

8:00
2 American Parade
4 A-Team
5 PM Magazine
7 Foul-Ups, Bleeps & Blunders
9 News 9: Prime Time
11 **Baseball:** Yankees Vs. Oakland A's
13 Nova (cc)
21 The Pallisers
31 Getting Over
H Philip Marlowe, Private Eye
N **Movie:** Alice's Restaurant

8:30
5 Carol Burnett
9 **Movie:** Just Before Dawn (1982). George Kennedy, Mike Kellin.
31 Priorities Of Black Men In The '80s

9:00
2 **Movie:** Anatomy Of An Illness (1984). Edward Asner, David Ogden Stiers. True account of Norman Cousin's battle with a debilitating disease through a controversial self-prescribed treatment.
4 Riptide
5 Merv Griffin
7 Three's Company
13 American Playhouse: Oppenheimer (Part 1) (cc)
21 Masterpiece Theatre: Nancy Astor (cc)
31 Eye On Dance
H **Movie:** The Seduction
S **Movie:** Local Hero
W **Movie:** Wargames

9:30
7 Oh Madeline
31 New Tech Times

10:00
4 Remington Steele
5 News
7 Hart To Hart (cc)
13 Strokes Of Genius
21 Frontline (cc)
31 A Walk Through The 20th Century

10:30
9 **Baseball:** Mets Vs. San Francisco Giants
11 News
N Monty Python Live At The Hollywood Bowl

11:00
2 4 7 11 News
5 Taxi
13 Intercom
21 Inside Story
H Culture Club
S **Movie:** Man, Woman, And Child
W Movie Talk

11:30
2 Magnum, P.I.
4 Tonight
5 Starsky And Hutch
7 Nightline
11 Odd Couple
21 Latenight America
W **Movie:** Beefcake Review

12 **MIDNIGHT**
7 Eye On Hollywood
11 Honeymooners
H **Movie:** Brainstorm
N **Movie:** Padre Padrone
S **Movie:** Hey Good Lookin'

12:30
2 McCloud
4 David Letterman
5 Thicke Of The Night
7 Entertainment Tonight
11 Star Trek

1:00
7 **Movie:** The Cobra (1967). Dana Andrews, Anita Ekberg.
9 The Saint
S Gallagher
W Bill Cosby

1:30
4 Mary Tyler Moore
11 News

1:50
H **Movie:** A Time To Die

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Blue Water, White Death (1971). Peter Gimbel.
9 Joe Franklin
11 **Movie:** Blondie Meets The Boss (1939). Penny Singleton.
S **Movie:** The Hunger

2:30
4 Mary Tyler Moore

2:45
W **Movie:** Wargames

3:00
4 Bob Newhart
9 **Movie:** The Belle O New York (1952). Fred Astaire, Vera Ellen.

3:25
H **Movie:** The Seduction

3:30
4 Bob Newhart
11 One Step Beyond

4:00
4 Here's Lucy
11 Life Of Riley
S Mis Pat Collins

4:05
5 CME Sat

4:30
4 More Real People
9 News
11 Abbott & Costello

4:35
5 Eyesat

5:00
4 20-Minute Workout
9 News
11 Biography

5:15
H More Unexpurgated Benny Hill

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 Insight
S **Movie:** Oliver Twist

Weekend, May 12-13

Sat., May 12

6:00
2 Patchwork Family
4 Carrascolendas
5 Pattern For Living
11 Aprenda Ingles
H **Movie:** Wonder Of It All

6:30
4 Villa Alegre
5 Insight
11 Gigglesnort Hotel
S **Movie:** Dusty

7:00
2 Captain Kangaroo
4 Rebop
5 World Tomorrow
7 Davey & Goliath
9 News
11 Return To The Planet Of The Apes

7:30
4 LBS Children's Theatre
5 Bullwinkle
7 Little Prince
9 Newark & Reality
11 Pink Panther
13 Wall $treet Week
H Fraggle Rock

8:00
2 Charlie Brown & Snoopy
4 Flintstone Funnies
5 Wonderama
7 Monchichis/Little Rascals/Richie Rich
9 Christopher Closeup
11 Tom & Jerry
13 MacNeil/Lehrer Newshour
31 Villa Alegre
H Hoober-Bloob Highway
S **Movie:** Kiss Me Kate

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
9 Meet The Mayors
11 Herald Of Truth
31 Teaching Students With Special Needs
H National Geographic Special

9:00
4 Smurfs
5 Star Search
7 New Scooby & Scrappy Doo
9 Nine On New Jersey
11 Hee Haw
13 Lawmakers
31 La Esquina

9:30
2 Dungeons & Dragons
7 Pac-Man/Amazing Rubik Cube Hour
9 Davey And Goliath
13 McLaughlin Group Candidate Specials
31 Mundo Real
H **Movie:** Brainstorm

10:00
2 Tarzan: Lord Of The Jungle
5 Saturday Morning
9 All-Star Wrestling
11 This Is The USFL
13 Mainstream
31 Sonrisas
S **Movie:** On The Town
W **Movie:** Kid Ranger

10:30
2 Bugs Bunny/Road Runner
4 Alvin & The Chipmunks
7 Littles
11 **Movie:** Pardon Us (1931). Laurel and Hardy.
13 International Edition
31 Que Pasa USA?

11:00
4 Mr. T
7 Puppy/Scooby Doo (cc)
9 Hardy Boys/Nancy Drew Mysteries
13 America's Black Forum

11:30
4 Amazing Spider Man & Incredible Hulk
13 Presente!
H **Movie:** Lone Wolf McQuade
W **Movie:** The Cowboy And The Lady

12:00 **NOON**
2 Biskitts
5 Fame
7 Weekend Specials (cc)
9 Greatest American Hero
13 Open Mind
21 Gourmet Cooking
S **Movie:** Firefox (cc)

12:30
2 Benji, Zax & The Alien Prince
4 Thundarr The Barbarian
7 American Bandstand
13 Your Children, Our Children
21 Do It Yourself

1:00
2 New Fat Albert
4 **Baseball:** California Angels Vs. Detroit Tigers
5 Dance Show
9 **Movie:** Escape (1980). Timothy Bottoms, Kay Lenz.
11 **Movie:** Bruce Lee, We Miss You. Bruce Li.
13 Media Probes
21 Victory Garden
W **Movie:** The Deep

1:30
2 Children's Film Festival
7 Greatest Sports Legends
13 Bits And Bytes
21 Square Foot Gardening
H **Movie:** Wonder Of It All

2:00
2 **Golf:** Byron Nelson Classic
5 Starsky And Hutch
7 U.S. Olympic Team Trials
13 All New This Old House (cc)
21 Motorweek

2:30
13 Last Chance Garage (cc)
21 Gourmet Cooking
31 USA/Mobil Indoor Track & Field Championships
S **Movie:** Love At First Bite

3:00
5 **Movie:** Slice Of Death (1982). David Chiang.
7 **Tennis:** Tournament Of Champions
9 **Movie:** Superargo (1968). Guy Madison, Ken Wood.
11 **Movie:** Race With The Devil (1975). Peter Fonda.
13 American Playhouse: Concealed Enemies (Parts 1&2) (cc)
21 Do It Yourself
H Philip Marlowe, Private Eye

3:10
W Beat Club

3:30
4 **Baseball:** Mets Vs. L.A. Dodgers
21 Victory Garden
W **Movie:** The Case Against Ferro

4:00
21 Square Foot Gardening
H **Special:** Henry Fonda: The Man And His Movies

4:30
2 **Basketball:** NBA Playoff Game
21 Motorweek
31 Live From Chicago Fest
S **Movie:** The Hunter

5:00
5 Mission Impossible
7 Wide World Of Sports
9 Top 40 Videos
11 Chips
13 A Walk Through The 20th Century
21 Sesame Street (cc)
31 Downtown Brooklyn
H **Movie:** My Fair Lady

5:30
31 Lawmakers

6:00
2 Channel 2 The People
4 News
5 Blue Knight
9 Racing From Belmont
11 Star Trek
13 Odyssey
21 Great Little Railways
31 Searching
W Steve Miller

6:30
2 4 News
9 In Search Of
31 European Journal
S **Movie:** Firefox (cc)

7:00
2 7 News
4 Prime Of Your Life
5 Too Close For Comfort
9 News 9: Weekend
11 Dance Fever
13 Family Classics: The Legend Of Robin Hood
21 Inside Albany
31 Music Video Party
W **Movie:** Kiss Me Goodbye

7:30
2 Muppets
4 This Is Your Life
5 All In The Family
7 Channel 7 Special Reports
9 New Jersey People
11 At The Movies
13 Wild America (cc)
21 Wall $treet Week
31 Checking It Out

8:00
2 **Special:** Bugs Bunny's Mother's Day Special
4 Diff'rent Strokes
5 On Stage America
7 T.J. Hooker (cc)
9 **Movie:** Sayonara (1957). Marlon Brando, James Garner.
11 **Movie:** The Miracle Of Morgan's Creek (1944). Betty Hutton, Eddie Bracken.
13 Nature Of Things
21 The Compleat

Gilbert And Sullivan: "Trial By Jury" and "Cox And Box" (cc)
31 Andre Watts With The Indianapolis Symphony
H **Movie:** Brainstorm
N **Movie:** The Honeymoon Killers

8:30
2 **Movie:** Hooper (1978). Jan-Michael Vincent. Hollywood's reigning stuntman of 20 years begins to feel the pressure of new, younger competition.
4 Jennifer Slept Here

9:00
4 People Are Funny
7 Love Boat (cc)
13 International Playbill: Poldark
S **Movie:** The Hunger
W **Movie:** The Deep

9:30
4 Mama's Family
31 Mystery! Reilly: Ace Of Spies

10:00
4 Yellow Rose
5 11 News
7 Fantasy Island (cc)
13 Sneak Previews
21 Austin City Limits
H Not *Necessarily* The News
N **Movie:** We Of The Never Never

10:30
5 Black News
11 Wall Street Journal Report
31 Music Video Party
H **Movie:** Lone Wolf McQuade

11:00
2 4 7 News
5 **Movie:** Murder On The Orient Express (1974). Albert Finney, Lauren Bacall.
9 Laugh-In
11 Odd Couple
13 **Movie:** City Streets (1931). Gary Cooper, Sylvia Sidney.
S Bizarre (cc)

11:15
W **Movie:** Liquid Assets

11:30
4 Saturday Night Live
9 Racing From Roosevelt
11 Honeymooners
S **Movie:** Goodbye, Emmanuelle

11:45
2 Sports People
7 **Movie:** Family Plot (1976). Karen Black, Bruce Dern.

12 **MIDNIGHT**
2 **Movie:** Serpico (1973). Al Pacino, Tony Roberts.
9 Championship Wrestling
11 Streets Of San Francisco

12:15
N **Movie:** A Choice Of Arms

12:20
H More Unexpurgated Benny Hill

1:00
4 Rock Palace
9 **Movie:** Dr. Who And The Daleks (1966). Peter Cushing.
11 Twilight Zone
W **Movie:** Dynamite Chicken

1:10
S **Movie:** The Seduction

1:20
H **Movie:** The Seduction

1:30
5 **Movie:** The Private Life Of Sherlock Holmes (1970). Robert Stephens.
11 News

2:00
4 Mary Tyler Moore
7 **Movie:** Say Goodbye, Maggie Cole (1972). Susan Hayward.
11 Road To Los Angeles

2:15
W **Movie:** The Blackboard Jungle

2:30
4 Mary Tyler Moore

2:34
2 Music Magazine

3:00
4 Gavin/Lott
9 **Movie:** Godzilla Vs. The Smog Monster (1972). Akira Yamauchi.
11 Twilight Zone
S **Movie:** The Hunter

3:04
2 **Movie:** The Affair (1973). Natalie Wood, Robert Wagner.

3:10
H **Movie:** The Godfather, Part II

3:30
4 Bob Newhart
11 One Step Beyond

3:55
W **Movie:** Giustina

4:00
4 Here's Lucy
11 Life Of Riley

4:30
11 Abbott And Costello

4:33
2 **Movie:** Confessions Of A Top Crime Buster (1971). Don Adams.

4:50
S Best Of Bizarre (cc)

5:00
9 News
11 Biography

5:15
S Bizarre (cc)

5:30
9 Point Of View
11 Christopher Closeup

5:45
11 Davey And Goliath

5:50
5 Time For Timothy

Sun., May 13

6:00
9 New Jersey Report
11 News

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom
H Red Skelton
S **Movie:** Manny's Orphans

7:00
2 Captain Kangaroo
4 Joy Of Gardening
5 Hour Of Power
7 Faith For Today
9 Newark And Reality
11 Old Time Gospel Hour

7:30
4 Journey To Adventure
7 This Is The Life
9 Jack Van Impe Presents
13 Mister Rogers
H **Movie:** Mother Lode

8:00
2 Way To Go
4 Bob Newhart
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)

8:05
S **Movie:** Jack The Giant Killer

8:30
2 For Our Times
4 Music City USA
7 Channel 7 Special Reports
9 Day Of Discovery

9:00
2 Sunday Morning
4 That Teen Show
5 **Movie:** Geronimo (1962). Chuck Connors, Kamala Devi.
7 Tiempo
9 Oral Roberts
11 Black Star
13 Sesame Street (cc)

9:30
4 Positively Black
7 New York Hot Tracks
9 Point Of View
11 Pink Panther
H **Movie:** Local Hero

10:00
4 Latin Tempo
9 Mass
11 Three Stooges
13 Mister Rogers
S **Movie:** Twilight Zone—The Movie
W Phantom Kid

10:30
2 Face The Nation
4 Visiones
7 Entertainment This Week
9 That's The Spirit
11 **Movie:** Pardon My Sarong (1942). Abbott and Costello.
13 Wild America (cc)

11:00
2 Taking Advantage
4 First Estate
5 **Movie:** Tarzan And The Jungle Boy (1968). Mike Henry, Rafer Johnson.
9 Make Peace With Nature
13 Why In The World

11:30
2 Newsmakers
4 Today In New York
7 This Week With David Brinkley
9 Rex Humbard
13 Family Classics: The Legend Of Robin Hood
H Fraggle Rock

12 **NOON**
2 Channel 2 The People
4 News 4orum
9 Robert Schuller (cc)
11 **Movie:** The Castaways On Gilligan's Island (1979). Bob Denver.
13 Nova (cc)
21 Six-Gun Heroes
H **Movie:** Tootsie (cc)
S **Movie:** Oh, God!
W **Movie:** Tootsie

12:30
2 Lorne Greene's New Wilderness
4 Meet The Press
7 **Tennis:** Tournament Of Champions

1:00
2 **Basketball:** N.B.A. Playoff Game
4 Baseball Bunch
5 **Movie:** Charlie's Angels (1976). Kate Jackson, Farrah Fawcett.
9 **Movie:** I Remember Mama (1948). Irene Dunne, Barbara Bel Geddes.
13 American Playhouse: Concealed Enemies (Part 3) (cc)
21 Strokes Of Genius

1:30
4 Fight Back
11 This Week In Baseball

2:00
4 **Bowling:** Miller Doubles National Championship
11 **Baseball:** Yankees Vs. Seattle Marines
21 Nature Of Things
H Chevy Chase Meets The Kids
S **Movie:** The Blackboard Jungle
W **Movie:** Come Back To The 5 & Dime Jimmy Dean, Jimmy Dean

2:30
5 **Movie:** Hang 'Em High (1968). Clint Eastwood. Having survived his own hanging, a man swears vengeance (understandably).
7 USFL Football
H **Movie:** Author! Author!

3:00
4 Ringside
13 Frontline (cc)
21 Rod And Reel

3:30
2 **Golf:** Byron Nelson Classic
21 Sneak Previews

4:00
4 Sportsworld
9 **Baseball:** Mets Vs. L.A. Dodgers
13 Tony Brown's Journal
21 **Movie:** West Of The Divide (1937). John Wayne.
31 Washington Week In Review
S **Movie:** Man, Woman, And Child
W **Movie:** Lianna

4:30
13 Mainstream
31 Lawmakers
H Red Skelton

5:00
5 Fame
11 **Movie:** An Eye For An Eye (1981). Chuck Norris. (See Thu., May 10, 8 p.m.)
13 Innovation
31 Inside Story

5:30
13 Firing Line
21 Enough Is Enough
31 Cityscope
H **Movie:** Mother Lode

6:00
2 4 7 News
5 **Movie:** The Boston Strangler (1968). Tony Curtis, Henry Fonda.
21 Business Of America
31 All About TV
S **Movie:** Oh, God!
W **Movie:** Get Crazy

6:30
2 4 7 News
13 Agronsky And Company
31 Searching

7:00
2 60 Minutes
4 **Special:** Doug Henning's World Of Magic VII
7 *Ripley's Believe It Or Not!*
9 Switch
11 Solid Gold
13 21 Inside Albany
31 High Feather

7:30
13 World War I
21 McLaughlin Group
31 Opening Night
H Fraggle Rock
W Sports Special

8:00
2 AfterMASH
4 Knight Rider
5 Star Search Junior Championships
7 **Movie:** The Dollmaker (1984). Jane Fonda, Levon Helm. A woman, living an oppressive life in the city, longs to take her family back home to the country.
9 Straight Talk
11 Lifestyles Of The Rich And Famous
13 Odyssey
21 Mystery! Shades Of Darkness (cc)
31 Eloy
H **Movie:** Tootsie (cc)
N **Movie:** I Am A Camera
S Barry Manilow
W **Movie:** *Tootsie*

8:30
2 Four Seasons
31 Checking It Out

9:00
2 Jeffersons
4 **Movie:** Family Secrets (1984). Stephanie Powers, Maureen Stapleton. Three generations of *women share their* life-long secrets.
5 **Special:** The Best Of All In The Family
9 New Jersey Report
11 Lou Grant
13 Masterpiece Theatre: Nancy Astor (cc)
21 **Movie:** Broadway (1942). George Raft.
31 Journey Through New York

9:30
2 Alice
9 Meet The Mayors
31 Presente
S Bizarre (cc)

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Butterflies
31 Strokes Of Genius
H **Movie:** Local Hero
N **Movie:** On The Town
S **Movie:** Twilight Zone—The Movie
W **Movie:** Poltergeist

10:30
5 Sports Extra
11 From The Editor's Desk
13 Monty Python
21 Fawlty Towers

11:00
2 4 7 News
5 Off The Set
9 World Tomorrow
11 Odd Couple
13 Independent Focus

11:30
5 David Susskind
9 It Is Written
11 Honeymooners

11:45
2 Sports Update
4 **Movie:** Mother's Day On Walton's Mountain (1982). Michael Learned, Ralph Waite.
7 Sports Special
S **Movie:** Summer Lovers

11:55
H **Movie:** Author! Author!

12 **MIDNIGHT**
2 Rockford Files
7 **Movie:** Five Easy Pieces (1970). Jack Nicholson, Karen Black.
9 **Movie:** Grizzly (1976). Christopher George, Andrew Prine.
11 Star Trek
N **Movie:** Punishment #10
W **Movie:** The Thing

1:00
2 Barnaby Jones
11 Twilight Zone

1:30
11 News
S **Movie:** Still Smokin'

1:45
4 Mary Tyler Moore

1:50
7 **Movie:** Fool's Parade (1971). James Stewart.
H **Movie:** Britannia Hospital

2:00
2 News
9 The Saint
11 Wall Street Journal Report

2:15
4 Visiones

2:30
11 **Movie:** Days Of Thrills And Laughter (1961). Jay Jackson.

2:45
4 First Estate

3:00
9 **Movie:** The Oklahoma Kid (1939). Humphrey Bogart, James Cagney.

3:05
S **Movie:** Man, Woman, And Child

3:55
H **Movie:** Mother Lode

4:30
9 News
11 Abbott And Costello

5:00
4 20-Minute Workout
9 News
S Bizarre (cc)

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
S Barry Manilow

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallops on linguine, salmon hollandaise. L Tues.-Fri. noon-4:30. Br Sat.-Sun. noon-4:30. D Sun.-Thurs. 6-1 a.m., Fri.-Sat. to 2 a.m. Bar til 4 a.m. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJIO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun noon-midnight. **(M).** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannòli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No credit cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FULTON STREET CAFE—11 Fulton St., 227-2288. Casual. American-Seafood. Spcls: steamed 1-lb lobster, Manhattan chowder, mixed fried fish, seafood kebab. L daily 11-4. D daily 4-10. Ent. Thurs.-Sun. 5-11. **(I)** AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St., 608-7300. Casual. Northern-Italian. Spcls: garlic bread in pesto sauce, chicken primavera, linguine Gianni, cappuccino mousse pie. Res. sug. L Mon.-Fri. 11-3. Br Sat.-Sun. 11-3. D daily 6-1 a.m. Disco Fri.-Sat. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr. Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: filet of red snapper steamed with fresh herbs, pan fried filet mignon with courgette squash in puff pastry and fresh thyme sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American-Continental. Spcls: sea trout with black bean and ginger sauce, Mountain salad, roast duck fillet with apples and green peppercorns. Res. sug. L Mon.-Fri. noon-4. D daily 4-midnight. Br Sat.-Sun. noon-4. **(I-M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provençale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CB, DC, MC, V.

NORTH STAR PUB—93 South St., 509-6757. Casual. English-Pub. Spcls: fish & chips, cornish pasties, scotch eggs, steak & kidney pie. Open for L & D daily 11 a.m.-2 a.m. **(I)** AE, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Br Sun. noon-6. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. **(I)** AE, CB, MC, V.

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American-Seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.-Sat. 11:30-5. Br Sun. 11:30-4:30. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Bar open til 2 a.m. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7 midnight. Ent. Closed Mon. **(M)** AE, MC, V

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American Spcls: tournedos abrantes, seafood pie, red snapper Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues. Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, MC, V

SOUEN—210 Sixth Ave., at Prince St., 807-7421 Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** AE, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Tues. 5-11, Wed.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11-4. **(M)** AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** AE, DC, MC, V.

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RESTAURANT DIRECTORY

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)**
AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. **(M)** AE, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)**
AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)**
No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)**
AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M)**
AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)**
AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. dim sum Br. **(I)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)**
AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)**
AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MADISON TOWERS HOTEL—22 E. 38th St., 685-3700. **Madison Towers Restaurant:** Casual. American-Greek. Spcls: pastichio, moussaka, fresh fish daily, steak, chops. Open for B,L,D daily 6 a.m.-10 p.m. Private parties for 10-170. **(I) Whalers:** Dress opt. International. Spcls: smoked salmon, soup, chili, chicken fingers with apricot sauce. Open daily noon-1 a.m. Pianist nightly. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTICCIO—447 Third Ave., bet. 30th-31st Sts., 679-2551. Casual. Northern Italian. Spcls: rotolo di pasta, scaloppine Elisa, pollo marengo. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEASCAPES—202 E. 42nd St., 370-0098. Casual. Continental. Spcls: cappelli d'angel with seafood, shrimp and chipalatas, shrimp Imperial, steak. Res. sug. Open Mon.-Fri. 11 a.m.-midnight, Sat.-Sun. 4:30-midnight. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle - Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced rate P 5-11. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D only Tues.-Sun. 6-11. Tapas b 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC,

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th S bet. Lexington & Third Aves., in Citicorp Bldg 371-3367. Casual. Italian. Spcl: fettuccine Alfred Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (AE, CB, DC, MC,

AMBASSADOR GRILL—One United Natior Plaza at 44th St., in U.N. Plaza Hotel, 702-501 Dress opt. American. Spcls: calves liver with blac mustard seed, 10th Avenue marinated chicken. Re sug. B daily 7-11. L daily noon-2:30. D daily 6-1 Champagne buffet Br Sun. noon & 2:15. Piano b 5:30-midnight. **(M)** AE, CB, DC, MC,

THE BARCLAY RESTAURANT & TERRACE 111 E. 48th St., in the Hotel Inter-Continenta 755-5900. Jacket required. Continental. Spcls: te rine of sweetbreads with pistachios, sautéed veal m daillons with poached cucumbers, roast fillet of lar in pastry. Res. sug. B daily 7-10:30. L Mon.-Sa 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fr 3:30-10:30. AE, CB, DC, MC,

CAFE VERSAILLES—151 E. 50th St., 753-388 Jacket required. French-Continental. Spcls: ve paillard, poitrine de chapon, coquilles St. Jacque Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Er nightly. **(E)** AE, CB, DC, MC,

CHRIST CELLA—160 E. 46th St., 697-2479. Fo mal. American. Spcls: steak, chops, lobster, seafoo Res. sug. Open Mon.-Thurs. noon-10:30, Fri. 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC,

CITY LUCK—127 E. 54th St., 832-2350. Casua Cantonese. Spcl: song loong gai cube. Res. sug. Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-mic night, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Val parking after 6. **(I)** AE, CB, DC, MC,

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orlean Spcls: jambalaya, shrimp creole, oysters Rockefelle Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sur **(M)** AE, CB, DC, MC,

ELMERS—1034 Second Ave., 751-8020. Jacket re quired. American. Spcls: prime sirloin steak, lam chops, swordfish, striped bass. Res. sug. Open Mon Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E** AE, CB, DC, MC,

ENOTECA IPERBOLE—137 E. 55th St., 759-972 Dress opt. Classical Italian. Spcls: game, fettuccin Extensive wine library. Res. sug. L Mon.-Fri. noon- D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC

FONDA LA PALOMA—256 E. 49th St., 421-549 Dress opt. Mexican. Spcls: camarones à la Fond puerco adovado. Res. sug. L Mon.-Fri. noon-3. Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun 5-10:30. Spcl. cocktail hour featuring Mexican hor d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V

FOUR SEASONS—99 E. 52nd St., 754-9494. Dres opt. International. **Pool Room:** L Mon.-Fri. noon 2:30. D Mon.-Sat. 5-11:30. Complete pre-theater 5-6:30; after-theater D 10-11:30. Res. nec. Close Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fr 7:30-11:30, desserts & cheese tray 10:30-midnigh Reduced-rate parking from 6. Private parties in bot rooms. Closed Sun. **(M-E)** AE, CB, DC, MC

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon. Fri. 3-midnight, Sat. noon-midnight. Valet parkin from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V

IL NIDO—251 E. 53rd St., 753-8450. Jacket required Northern Italian. Spcls: malfatti, pollo toscana. Res nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15 Closed Sun. **(M)** AE, CB, DC, MC, V

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dres opt. Northern Italian. Spcls: langostina marinara homemade pasta. Res. nec. L Mon.-Fri. noon-3. Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D Closed Sun. **(M)** AE, CB, DC, MC, V

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt French-American. Res. nec. Open Mon.-Sat. 7 a.m. midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M)** **St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V

BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes raîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, médaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

JTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: *escalope de saumon à la moutarde, rognons de* veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

ARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

AUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & *shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat.* 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

IMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

ADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., in the Crystal Pavilion, 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

ANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

ORTH PARK—151 E. 49th St., 751-8570. Casual. Hunan-Szechuan-Cantonese-Peking. Spcls: Peking duck, volcano beef, seafood wor bar. Res. sug. Open Mon.-Fri. 11:30 a.m.-11:30 p.m., Sat.-Sun. noon-11. Private parties for 15. **(M)** AE, MC, V.

ALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

EN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

ENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. *Spcls: chicken three flavors, vegetable pie,* minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

HE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

OMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

AITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern-Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabushabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. *Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan* style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. *French-Continental. Spcls:* fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: *guaranteed prime beef, fresh fish, lobster. Res. sug.* L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

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BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway, 757-3110. Casual. American. Spcls: steak, old fashioned barbecued ribs, hamburgers, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

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A BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

A CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D *Mon.-Sat. 6-10:30. Complete L. Closed Sun.* **(E)** AE, CB, DC, MC, V.

A GRILLADE—845 *Eighth Ave., at 51st* St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

A VERANDA—163 W. 47th St., 391-0905. Dress opt. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef bourguignonne. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private *parties for 10-200. Closed Sun.* **Also La Veranda—60 E. 54th St.,** 758-5560. **(I)** AE, CB, DC, MC, V.

E CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

E VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, *corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight*, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

RSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

'ATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster *malbar*, *gosht* vindaloo, *murgh ke tikke*. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) *Pre-theater* D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SEA FARE OF THE AEGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E).** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. *No-smoking room.* Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, *game.* Res. *nec.* Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L *Mon.-Fri. noon-3.* D Mon.-Fri. 3-1 *a.m.*, Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** AE, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. *Res. sug. Open* Mon.-Sat. *noon-midnight.* Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French.

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Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Dress opt. French. Spcls: pissaladiere, bass with ginger, fresh pasta with lobster and basil, chicken-of-the-day. L daily 11-3. Afternoon tea 3-6. D daily 6-midnight. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E).** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m.-1 a.m., Sat to 2 a.m., Sun. 11 a.m.-midnight. Ent. daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Jazz Wed. from 9. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket &
required. French-Cuisine Maximin. Spcls: petite ti
bale de pâtes fraîches à la langouste rose, filet de b
aux poireaux et aux truffes. Res. nec. L Mon.-F
noon-2:30. D Mon.-Sat. 7-midnight. Private parti
for 150. Complete D. Closed Sun. **(E)**
AE, CB, DC, MC,

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-69
Casual. American-Continental. Spcls: marinated s
loin kebab, chicken continental, Agora burgers, i
cream. Open Mon.-Thurs. 11:30 a.m.-11:30 p.m., F
Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pia
ist nightly and Br. **(M)** AE, CB, DC, MC,

AMERICAN STANHOPE—Fifth Ave., at 81st S
288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mo
Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.
Br Sun. noon-3. Ent. Tues.-Sat. **The Furnish**
Room: L daily noon-3. Afternoon tea 3-6. S 6-1
Red Jacket: Bar noon-1 a.m. daily. **(M)**
AE, CB, DC, MC,

ANDREE'S MEDITERRANEAN CUISINE—3
E. 74th St., 249-6619. Dress opt. Mid-East/Frenc
Spcls: striped bass in phyllo, herbed rack of lam
couscous. Res. nec. D only Tues.-Sat. 6-9:30. P
theater D Tues.-Thurs. 5:45-6:45. Closed Sun.-Mc
(M) No Credit Carc

CAFE SAN MARTIN—1458 First Ave., at 76th S
288-0470. Casual. Continental-Spanish. Spcls: a
gulas de aguinnaga, fidegua, parrillada. Res. sug.
daily 5:30-midnight. Br Sat.-Sun. noon-4. Comple
D. Pianist nightly. **(M)** AE, MC,

CAMELBACK & CENTRAL—1403 Second Ave.,
73rd St., 249-8380. Casual. Continental-America
Spcls: roast duck with port & black currant sauc
vegetables tempura with sherry, ginger & soy sauc
grilled swordfish with herb butter, medaillons of ve
with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-F
5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:3
Sun. to 4. **(I-M)** AE, CB, MC,

CARLYLE HOTEL—76th St. & Madison Av
744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sa
noon-3. Buffet Br Sun. noon-3. **Carlyle Restauran**
French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sa
noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. fro
7. **(M-E)** AE, CB, DC, MC,

CLAUDE'S—205 E. 81st St., 472-0487. Forma
French. Res. nec. D only Mon.-Sat. 6-10:15. Close
Sun. **(E)** AE, DC, MC,

DIECI—1568 First Ave., bet. 81st-82nd St
628-6565. Jacket required. Classic/Regional Italia
Spcls: imported fungi porcini, shrimps with fenne
homemade stuffed ravioli, veal gorgonzola. Res. su
D daily 5:30-11:30. **(M)** AE, MC,

DIVINO RISTORANTE—1556 Second Ave., be
80th & 81st Sts., 861-1096. Dress opt. Northern Ita
ian. Spcls: vitello tonnato, gnocchi Divino, ve
Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sa
4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC,

GARDENIA—1373 First Ave., bet. 73rd-74th St
772-8508. Dress opt. Continental-Hungarian. Spcl
Transylvanian consommé, veal Sindbad, trout Al
bazia. Res. sug. D only Tues.-Sun. 6-midnight. Close
Mon. **(M)** A

KLEINE KONDITOREI—234 E. 86th S
737-7130. German. Spcls: naturschnitzel, beef ro
lade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thur
3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.
Complete L & D. **(I-M)** AE, D

LA PETITE FERME—973 Lexington Ave., at 70
St., 249-3272. Dress opt. French. Spcls: moul
vinaigrette, poached bass with sauce chezillot. Re
nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatin
at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC,

LE CIRQUE—58 E. 65th St., 794-9292. Forma
French. Spcls: pasta primavera, blanquette de S
Jacques julienne, caneton rôti aux pommes sauce ci
ron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sa
6-10:30. Complete L. Closed Sun. **(E)** AE, CB, D

LE LAVANDOU—134 E. 61st St., 838-7987. Forma
French. Spcls: ballotine de red snapper, côte de vea
aux morilles. Res. nec. L Mon.-Sat. noon-2:30.
Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)**
A

LE REFUGE—166 E. 82nd St., 861-4505. Dress op
French. Spcls: foie de volaille aux myrtilles, canar
aux fruits frais, gratin aux fruits rouges. Res. sug.
Mon.-Sat. noon-3, Sun. to 4. D Mon.-Sat. 6-11, Su
5-9:30. Private parties. **(M)** No Credit Card

LION'S ROCK—316 E. 77th St., 988-3610. Casua
Continental. Spcls: shrimp with honey mustard, roa
quail with raisin & sausage stuffing. Res. sug. D onl
5-midnight daily. Br Sun. 11:30-4. **(I-M)**
AE, DC, MC,

MALAGA—406 E. 73rd St., 737-7659/650-060
Casual. Spanish. Open Mon.-Fri. noon-midnigh
Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC,

ANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

ARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, broiled salmon with brandy sauce, old fash-oned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

AXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild *boar, chocolate fudge cake. Res. sug. L Mon.-Fri.* noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

EAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr. free parking after 5. **(I-M)** AE, CB, DC, MC, V.

ANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

CKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

CCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

ERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

HE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30 L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

HE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC. V.

HE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

LA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** AE, CB, DC.

MANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American-Continental. Spcls: mussels marinière, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

NT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

RABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sauteed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. Also **Sarabeth's Kitchen—412 Amsterdam Ave., bet. 79th-80th Sts.,** 496-6280. **(M)** AE, CB, DC, MC, V.

HABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

GN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

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CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Special D 5-6:30. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American-Continental-Seafood. Spcls: 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. **(M)** AE, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

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VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. *4-midnight, Sun. 2-11. Complete* L. Closed Mon. **(I-M)** AE, DC, MC, V.

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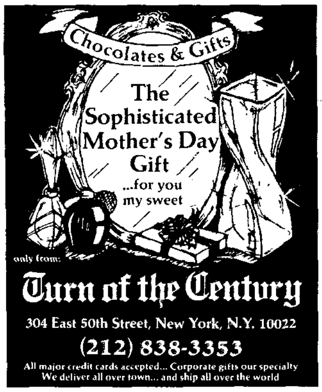
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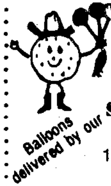

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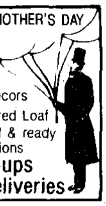

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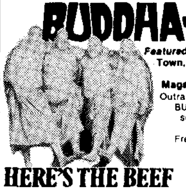

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ulars to Strictly Personal box numbers is not permitted.**

cessful Businesswoman—38, single,
active, 5'4", 106 lbs., sun streaked
nd hair, blue eyes. Seeks Christian,
dsome, intelligent, successful, warm,
ited male with sparkling personality,
45, *for the best relationship ever.* Pho-
bio, phone. NYM Box F350.

cessful NYC Executive—Handsome,
, 40. I enjoy romantic dinners and
el. *Seeking slim, 25-35, sensual* wo-
for sincere relationship. Send note
bio. Phone/photo. NYM Box D694.

ggable Tennis Player—34, 5'9", 168
Successful male V.P. Zany, sensitive,
ve, athletic, earthy, cuddly, energetic,
d natured, conversationalist. Seeks
ite, blue/green-eyed, caring, affection-
professional woman who likes to
y, dine, sun, arts and cook/entertain
ether. Hope for growth in careers,
e and family. Send letter, photo and
one. NYM Box D709.

rm, Funny Lady—29, Jewish physi-
n, 5'3", pretty, soft and gently round-
I'd love to meet a non-superficial,
n-materialistic, interesting man, 30-37.
oto, letter, will return same. NYM Box
37.

tractive NYC Police Officer—Single,
ite male, 31, Catholic, looking to de-
op a lasting, loving relationship with a
ing, single, white female, 22-34, based
mutual trust and affection. I'm very
rm, affectionate, sensitive and have
od sense of humor. Enjoy boating, rac-
etball, traveling, cooking and romance.
oto please. NYM Box F363.

elcome Pilgrim—Your search is ended. I
attractive, fit, 5'6", with warmth/style. I
joy my profession, the arts, fine food,
ends, travel. I want like gentleman,
60, nonsmoker, financially secure, so-
isticated, bright, who wants quality lady
dy for relationship. If your ams/enjoys/
nts are compatible, RSVP. Phone. NYM
x D820.

nsitive, Astute Male—Seeks real wo-
n, 42-52. Photo. NYM Box D821.

ture Male Successful Entrepreneur—
eks sexy, slim female for friend/part-
, nonsmoker. NYM Box D823.

tractive Rockland Co.—Jewish widow,
is looking for a male friend over 45
o likes dogs/cats, has own car for his
bility and wants a home. NYM Box
63.

Year Old Physician—Artist, many in-
ests, Jewish. Looking for a woman to
are life. Nonsmoker. Photo please
YM Box D868.

vely Ct. Lady—Warm, well-educated
ccessful, slim, witty seeks similar gen-
man, 25-36. NYM Box D869.

ndsome Professional—33, Jewish,
shes to meet a pretty, intelligent, Jew-
woman, 25-35. I'm financially secure,
avid swimmer, have a sense of humor,
d desire a counterpart to share my life
th. NYM Box D898.

Let's Celebrate Spring—Warm, nature-loving woman, 5'9", seeks empathic, sincere man, 35-45, to share sunny days. Photo/phone/note. NYM Box D876.

Very Feminine And Quiet—Attractive lady, 40's, enjoys cooking, reading, music. Seeks quiet, refined, sincere, intelligent gentleman in 50's. NYM Box D877

Are You A Single Male—27-35, Jewish, attractive with a great sense of humor? With the added plus of being female, I am all of the above. I also love Broadway shows, sad movies, comedy clubs and chocolate. If we share any, or all, of the same interests, why not drop me a line with your phone number and a recent photo. NYM Box D879.

Samurai—39, 6', green eyes. Lean and handsome, strong and sensitive, worldly and spiritual; this impeccable warrior is excellent in mind, body and purpose and is looking for Ms. Right. Exchange photos. NYM Box D880.

Pretty, Self-Assured—Professional woman, 37, seeks accomplished Jewish man with cultural interests, 37-50. NYM Box D881.

Enthralling, Vivacious, Beautiful—30, seeks successful, athletic man who loves champagne, picnics and fireplace talks. Send photo. NYM Box D882.

Trivial Pursuits—Are not for this professional Jewish woman, 35, bright and attractive. Seeks a man, 35 plus who is together inside and out and not afraid of commitment. Phone. NYM Box D870.

Female Ivy-League Architect—31, ex-Ford model seeks successful male for committed relationship. Photo, bio please. NYM Box D872.

Neoconservative Manhattanite—Tall, Jewish woman, 33, witty, pretty, warm, well-read, widely traveled, bright, successful, indoorsy, seeks tall, attractive, simpatico man. NYM Box D873.

Romantic Classical Musician—Jewish, 32, very feminine professional performer and teacher. I am sensitive, highly-educated, extremely well-travelled (lived abroad), cultured and athletic. I love travel, long walks in the country, picnics, sunsets, fireplaces, opera, theater, tennis, swimming and gardening. I desire a very successful (nonsmoker), Jewish cuddler (30-45 years), strong yet sensitive, who's life style demands me! Letter and photo please. NYM Box D874.

Feminine In The Old-Fashioned Way—Warm, soft, Jewish woman, early 30's seeks strong male counterpart. No gold *chains on open, hairy chests, please!* Loves her profession but will find time to provide warmth and nurturing to the right man. Please send note, photo and phone. NYM Box D875.

Sincere And Sweet—Pretty, professional Jewish woman, 33, seeks slim, successful guy who is also sensitive and personable. Photo/phone/bio. NYM Box D921.

Attractive Widow—Traditional values, 58, seeks fine single gentleman, nonsmoker. Enjoys concerts, opera, theater, travel, dining, dancing. Photo/bio/phone. NYM Box D883.

Feminine, Caring Orthodox—Loves studying Torah, jogging and Israel, seeks happy, intelligent, successful man, 34-44, for marriage. NYM Box D884.

Zany Fun—Gripping drama, high adventure, that's my office life. I'd like to transfer some of that to my personal life with male, 44-54. Your co-star: slim, blonde, active, eye-catching, professional. Photo, letter and phone,please. NYM Box D885

Midlife Crisis—*Came early for 39 year* old executive, healthy, wealthy, wise, but in need of youthful, trim woman who likes to pout. NYM Box D888.

Warm, Handsome, Expressive—6'6", executive seeks slim, stunning mate. I'm 32, run, bike, dance, listen. You're tall, pretty, witty, affectionate and don't smoke. Photo/day phone. NYM Box D889.

Attractive, Warm, English Widow—Late fifties still has much to offer 60 plus gentle man. Phone, photo. NYM Box D890.

Dashing—Tall, handsome, Ivy-educated, preppy, professional, 27 and utterly romantic. Seeks similar and absolutely fetching young lady. NYM Box D891.

NY Sophisticated—Warm and charming lady (late 40's) extremely attractive desires to meet very wealthy male, late 50's-60's. Recent photo/phone/note. PO Box 7607, NYC, 10150.

Handsome Male—Age 29, very successful investment executive. Athletic, loves tennis, aerobics, theater and just having fun. Desires attractive, slim, athletic female, 22-30, *full of warmth and energy* who doesn't take herself to seriously. Bio, photo, phone. NYM Box D892.

Attractive Male—Early 50's, consulting *engineer, visiting college professor,* enjoys theater, opera, ballet, sports, tennis. Seeks committed meaningful relationship with attractive, intelligent counterpart. Photo and phone please. NYM Box D895.

Very Pretty, Hip, Brunette, 30—Financially secure, fashionable, trim, educated, sensitive and selective from midwest. *Looking for a handsome, well-built,* muscular professional Jewish young man, 30-38, with character and culture who is sincere and marriage-minded. Please send bio, photo, phone. NYM Box D896.

If Your Looking For—Miss Perfect try another ad. I'm not and don't expect you to be. I'm 40 plus, good looking and bright. Seeking attractive, honest, intelligent man, 45-60, not an egotist, who says yes in a no world. Able to see with your heart. NYM Box D897.

Joyful, Loving, Attractive Woman—60, seeks male counterpart to explore life, beauty, truth, the arts. NYM Box C335.

Looking For My One And Only—I'm 32, 5'4", very pretty, slim, health care professional. I enjoy long walks, Sunday brunch, theater, laughter and life. Seeking an attractive, successful and intelligent single man, 30-42, who knows who he is, where he's going and wants someone special to share it with. Photo and letter. NYM Box D900.

Classy, Tall, Blond WASP—(40) seeks man strong in mind, body character. NYM Box D901.

Good Looking, Happy—Professional woman, 27, career and family-oriented seeks male, 5'11" plus, 29-35, to fall in like with. Bio and photo. NYM Box D902.

Westchester Business Gal—37, pretty, slender, outdoorsy and smart, too. Seeks lively gentleman, tall, romantic, confident, easy smile, hearty laugh, athletic. Photo, letter. NYM Box D903.

Noteworthy Female Musician—With squirrels in her Long Island attic, looking to strike a harmonious chord with a good looking, single male counterpart with bats in his belfry. Ages 45-55. Photo and bio please. NYM Box D904.

Woman, 29, Blue Eyes—Warm, sensitive. Seeks single man, caring, secure, good humored. Recent photo. NYM Box D905

Truth in Advertising?—Fact or fiction? Vibrant, sophisticated, witty male. Single, 30, Jewish, confident, professional, good looking, sensitive (including built-in "bull detector"), flexible, human. Seeking vibrant, sophisticated, witty woman, athletic, confident, attractive without lots of makeup, 5'5"-5'10", to share our appetite for life, travel, arts, sports, candor, *growth, communication, friendship,* commitment. Let's meet to talk, relax, have a bite, find out. Suite 472(A).

Love Is—*Truthful/beautiful, sensual/con*textual, petite/sweet, first-rate/first-mate, romancer, dancer, twice mom/nice sons, hairfair/rarecare, 40 plus/humorous, Author: What's next? Photo, bio. NYM Box D918.

Start A Family—Male, 6'0", 155, mid 40's, kind, secure, Christian, humorous, seeks warm woman liking books, outdoors, TV 13. *Descriptive reply.* NYM Box D919.

Very Good Looking—Single white male, 27, blue eyes, dark hair, 6', 170 lbs., ambitious, sincere, successful businessman. Seeks very attractive, blonde, slender, single white female, 18-27, for warm, loving, quality relationship, to enjoy all that life has to offer. A must: letter, photo, phone. NYM Box D922.

Very Straightforward—Successful male, 36, is bored of the emptiness of 20 years of club scene. If you are an intelligent, *sincere, honest, extraordinarily attractive* female, between 20-34, not a princess and willing to try and share something meaningful send photo, phone and letter. NYM Box F386.

NEW YORK CLASSIFIED

Attractive, Professional Woman—5'5", 41, gentle, intelligent, whimsical; loves poetry, music, swimming, nature. Seeks professional man, 38-46, slim, attractive, physically active; with intelligence, wit, integrity. Nonsmoker. Letter/photo. NYM Box D924.

Dynamic, Witty, Pretty—Slim, 32, 5'9", left law to write novel now in progress, seeks warm, homorous, articulate, attractive professional man interested in marriage/children. Bio/phone/phone. NYM Box D925.

Nice Lady—Jewish, early 50's, slim, trim professional Northern Jersey. Seeking to share love and laughter with caring, intelligent man who likes good books, good music, good company. NYM Box D926.

Masculine, Handsome, Distinguished—Yet earthy type of successful business exec. No frills with a touch of class! 5'11', 170, Jewish, white, divorced and 54. Am ready now for a today relationship, if the right she is truly feminine, curvy and caring, quite trim, attractive and sensuous, witty and 21-38 years. Also willing to travel to meet reciprocal. Photo and phone please. No box numbers. NYM Box D927.

Having Been To Oz (And Back)—I have a heart, brains, and courage. Tall (5'8"), lovely, brunette psychologist, 42, uncommonly fine mind and soul, looking for an aware, intelligent, successful man with a commitment to life. Ready to be happy this spring and beyond. NYM Box D928.

Good-Looking Guy—Mid 40's, with real values and ability to laugh has varied interests leaning toward the cultural and the simple. I'm seeking a trim woman who is also a real person, bright and humorous with time to develop a one-to-one relationship. NYM Box F383.

Risky Business—I'm a handsome, highly successful business executive, Jewish, 28, who would enjoy the company of a very special lady. I'm looking for a bright, highly attractive, sophisticated female who can truly enjoy the extreme fast lane as well as quiet evenings at home. If you're a woman who can handle cooking as proficiently as sunning in Rio, then we may be a perfect match. Send photo/letter. NYM Box D923.

Attractive, Scandinavian American—Female, warm, blue-eyed, blonde editor, 31, seeks relationship with single, professional, Christian man, 28-40. If open, easy going, with sense of humor send note/photo/phone. NYM Box F396.

Thoroughbred Horse—Owner, 29 year old, 5'8", Jewish male business executive seeks slim, sensitive beauty to share the finer things in life. Send bio, photo, phone. NYM Box F397.

Bright, Warm, Sensitive—Man, 27, slim, emotionally and financially stable, enjoys life. Seeks slim, vivacious, sincere woman, 20's, for caring relationship. Bio. Photo appreciated. NYM Box F398.

Well-Educated Professional—Quasi-diplomat, amateur painter. Likes classical music, opera, literature. Attractive, single, male, late 30's, 5'6", financially secure, Japanese. Seeks educated, attractive, caring, secure lady of similar tastes around 30, for sincere relationship. Bio and photo please. NYM Box F400.

Petite, Leggy Dynamo—Tired of meeting ex-cops at work. Ex-Peace Corps lady. I'm pretty, Jewish, love to dance. Seek male partner, 28-36, know who Mahler and Mugabe are? Tell me. NYM Box D930.

Bright, Beautiful Woman—35, happy with career writing TV commercials for ad agency. Looking for happiness with smart, kind, successful man. Phone/photo/bio please. NYM Box F388.

Successful, Good Looking—Lawyer, 30, seeks very brilliant, beautiful and funny woman who doesn't object to a dog who likes to kiss. We both would like the companionship. Photo an absolute must. NYM Box D934.

Bewitching, Wild And Witty—Self-sufficient, 40ish, free thinking female seeking equal! Masculine not macho. If you can laugh, cry and touch and are interested in a relationship answer this ad. Photo/phone/bio. NYM Box F389.

Dynamic, Attractive, Blond—Seeking that special someone. If you are a Jewish male, 37-45, tall, single and unattached, extremely successful, intelligent, great-looking and caring, with a keen sense of humor. You just might be my Mr. Right. Perhaps my very fine qualities will balance with yours. Wanting to share in the fun-filled times. Phone, photo a must. NYM Box D935.

Single, Model Type—Seeks sensitive, 32, black or white male, 35-40, interest outdoor sports, theater, Eastern culture. Phone and photo. NYM Box D936.

Vivacious Pretty, Petite—30, educated Jewish female. Loves children, theater, film. Seeks successful, stable, attractive, marriage-minded man. NYM Box D938.

Tall, Slim, Attractive—50, desires to meet a man to share the good life. NYM Box D939.

Petite, Chic Businesswoman—Jewish, NJ who has "made it through the rain" looking to gain the respect of a man who has come through the same, 36-50, for an honest, loving, caring relationship. Photo please. NYM Box F390.

Classy Lass—With wit, pizzazz, looks and an MD, seeks secure, interesting, genteel gent, 32-42. NYM Box D940.

Former Chief Executive Officer—Of IBM. Seeking same. I am single, 28, handsome male, WASP, corporate attorney in search of cure for world hunger, but attractive woman would do. Photo would be nice. NYM Box D941.

Statuesque WASP Redhead—32, lovely, stylish, occasionally goofy, witty, warm. I like horseback riding, tennis, sailing, swimming, dining out, gardening, the arts, family life. I seek a wonderful man: honest, kind, active, fit, communicative, accomplished, 30-44. NYM Box D942.

Renaissance Man—Successful, Jewish professional, 30, 6'1", slim, handsome, witty, romantic, down-to-earth, part time musician, artist, chef. Looking for that special woman, 20's, vivacious, intelligent, sense of humor, non-smoker, to share exotic cuisine, country walks, museums, opera, jazz, and other diverse interests from Shakespeare to Monty Python. Phone/photo. NYM Box F393.

Single, 5'7", White—Female, 37, attractive, flaky, smart, and subtly sexy, seeks friendship and more with nonsexist, single, hard-working, funny, musical guy. Must enjoy outdoor sports and sharing. Should understand kids, dogs, and sadness. NYM Box D929.

Beautiful, Elegant, Warm—5'7", Christian lady, 35 seeks financially independent, refined, distinguished, handsome Jonathan Hart class gentleman of integrity who is ready, willing and able to create a loving, "Hart To Hart" style marriage. Photo/phone/letter. NYM Box F391.

Attractive, Professional Woman—35, 5'7", slim, energetic, enjoys travel, theater and more wants to have warm, sharing relationship with a good man. NYM Box D944.

Shapely, Titian-Haired Widow—Affluent, excellent at outdoor and indoor sports, gourmet cook, warm, sympathetic listener seeking male counterpart, 50-60, for lasting relationship. NYM Box F392.

Pleasant Surprise Needed—By cynical, skeptical, divorced MD, seeking right woman to share good living, travel, humor, sailing, skiing, other sports and activities. I am in mid 50's, 5'8", slim, trim, physically fit. Quest is for beauty, brains, energy and vivacity in a younger woman to complement my biological age. Surprise me with your bio/photo. NYM Box D947.

Gorgeous Woman—Full of life wants to meet single, white male, 30-40, also full of life for friendship. NYM Box F394.

Attractive Blonde Fashion Designer—40, very good tennis player, enjoys skiing and golf. Loves theater, movies, art, classical and pop music, travel, fine foods and good friends. Sensitive, warm and caring. Wishes to meet emotionally mature man of substance to share these good times. Phone, photo, bio. NYM Box D949.

Lilly Palmer Type—Slim, Scorpio Lady, 46, dietician, world traveler. Seeks cultured, dynamic man. NYM Box C340.

Warm, Vibrant Female—Sensitive, attractive, slim, brunette, single, Jewish professional woman, 34, 5'8". Seeks to share quality experiences and good times, possibly change the life of single business or professional man, 32-44, who is self-aware and marriage-minded. Photo, bio, phone. NYM Box C305.

Exciting, Personable, 34 Year Old—Single Jewish male, professional, PhD. Looking for a very attractive, slim, feminine, refined, intellectually oriented single Jewish female, 20-30. NYM Box C306.

Slim, Attractive, Female—Professional. Seeks a caring, responsible male, with a sense of humor and a zest for life, 40's preferred. NYM Box C307.

Let The Sunshine In—Warm, vivacious, slim, attractive WASP, 5'7", blonde, blue-eyed. Seeks tall, caring, intelligent man, 42-48, who's willing to share adventures and himself. Phone, photo, bio. NYM Box C308.

Witty, Wise, Easy-Going—Attorney age 43, 5'11", solid build, responsible, educated, non-smoker. Wants good woman with good figure to age 37, who seeks, truth, beauty, health, peace-of-mind, a real relationship. Photo. NYM Box C309.

Handsome, Warm, Intelligent—M
very successful, upper 30's, tall, thin,
namic, but sensitive and open, flexi
personality, real easy to talk to and
with, knows how to live and enjoy
good life. Loves to do it all. Understa
what it takes to make a woman re
happy. There is much more to say th
can't explain in a small ad. Would lik
meet a beautiful, bright, warm, sensi
lady with charm and personality
friendship and possible relations
Please send photo. NYM Box F401.

25-Year-Old Lioness—Needs w
worldly gentleman under 30 to capt
her attention. I'm a successfully self-
ployed businesswoman, a gourmet co
silver screen buff, with diversified in
ests. If you're Jewish, tall, work hard
play seriously (in that order), send ph
bio/sense of humor. P.S.: Strong ba
bone/no wimps. NYM Box F402.

Broken, But Successful—Black h
brown eyes, 36, male, seeks 100 per c
female, 20-36, who enjoys indoors
outdoors, Bach to Rock, for friends
romance, marriage. Letter, photo, pho
NYM Box F403.

Active, But Lonely—Young 50's ex
5'8" seeks companionship of attract
lady, 35-45. Must enjoy golf, tennis, tr
el, Manhattan, and comfortable mome
of quiet. Photo/phone. NYM Box F40

Handsome, Charming, Jewish—Male,
slim, loves all indoor and outdoor acti
ties. Seeks pretty, warm, smart, slim
male for friendship. Photo a plus. N
Box F405.

Successful, Handsome Physician—s
cere, honest, 38, 6', warm, sense of h
mor seeks woman with similar qualit
for relationship. Photo. NYM Box F4

Very Pretty, Blue-Eyed—Sincere, Jewi
woman, 25, warm, honest with a go
sense of humor seeks a tall, handson
and compassionate man for friendsh
romance and possibly a happily ever
ter. Photo if possible. NYM Box F408

Good News—Now casting for a leadi
lady in my life. Characteristics should
clude beauty inside and out, non-smok
professional wonder woman. Tall, han
some, Jewish, 29 year old male, extrem
successful, fun-loving, athletic, warm a
sincere. Letter/phone/photo a mu
NYM Box F409.

These Are Me—Beach-walking, theat
children, stimulating conversation,
jeans, cooking together, caring hugs. I
a petite, bright, divorced, young 36. A
you a 32-45, educated, outgoing, no
smoking, trim, warm man to share a si
cere, possibly marital relationship? L
me know. NYM Box F411.

Single Male, 34—Successful, outgoi
happy, humorous. Enjoys the good thin
in life. Seeks white female to share th
with. Photo and phone. PO Box 1452,
yonne, NJ 07002-6452.

Irish American, Pretty—Petite, brunet
34, single professional. Great smile w
touch of the Blarney. Seeks male, 30-
for fun and relationship. Photo plea
NYM Box D955.

Pretty Blonde College Grad—24, see
established, marriage-minded, Jewi
male, age 25-32. Bio/photo/phone. NY
Box F413.

TRICTLY PERSONALS

***attan Woman M.D.**—34, shapely,* tive, feminine, and responsive, ambitious, sensuous, single, pro- nal or business man for romance njoying NYC. NYM Box F414.

, Giving, Sensitive—Brooklyn edu- early 40's, 5'11", brown hair and seeking attractive, intelligent wo- in 20's or 30's for serious relation- NYM Box F415.

Ellington To Mozart—Picnics in al Park to candlelight and Mont t, from NY to Paris. Tall, hand- 39, professor seeks warm, fun-lov- lim, naturally pretty woman, 35-43, *are all the above and more.* Letter/ /phone. NYM Box F416.

Nerds!—Smart, happy, outdoorsy, ic, articulate, attractive, divorced, *h woman wants to share and cele-* life with like man between super- and nerd. NYM Box F417.

Woman. You Are Man—You are *y, healthy, intelligent, financially se-* sincere, in love with life and ng for a smart, funny, tall, slender, wish woman to share it all with. Let- nd phone. NYM Box C302.

t Guy—29, 6'2", warm, attractive, ield County, Jewish Dentist. Seeks witty, slim, down-to-earth, sensitive, iderate, Jewish female, professional/ 24-30, who likes to ski, travel, long on beach, drives in country, life. *smoker. Phonies, princesses prohib-* Photo, bio, phone. NYM Box C303.

sh Divorced Mom—35, very pretty, t, slim seeks terrific, adventurous, *man for relationship. Children a* Photo, please. NYM Box C346.

tleman With Class—European back- nd, education, style, culture, 4 lan- es, 6'3", mid 40's, *casual extremely* looks, highly athletic, golf, skiing, masculine, dynamic, mature, yet itive, charming, handsome, flexible, f Executive Officer of own corpora- broad variety of interests, totally un- hed, wants to meet truly attractive *slim, tall, super good looking*, 25-35, uty and brain), chic yet sportive, ex- g with initiative, generous spirit, lly flexible for serious relationship. r, recent full photo, bio, phone are lute musts. NYM Box D647.

, Witty, Warm—Attractive, successful ssional, 6'2", very early 50's, looks seeks unattached female, 30's, non- *er, who wants to share intelligent* ersations, ease into each other's feel- and build a terrific relationship be- e she knows how precious it can be. ox 523, NYC, 10019.

essful, Conservative Male—54, 5'8", skiing, tennis and golf. Looking for , classy, attractive, athletic lady with interests plus quiet dinners. Inde- lent without obligation. Send bio, o and phone to NYM Box D425.

e, Warm And Worldly—Are you the accustomed to the good life, mature ugh to abhore sub-compact lifestyles mentalities? This long, lean and ele- , 1927 classic, may be for you. Mint- dition, must be seen to be appreciat- NYM Box C329.

***Unqiue Ad For Unique Person**—In every* positive sense. Extraordinary sense of humor, housed in very attractive, slim, summa cum laude. Her smile is her fortune, is sensitive, successful, enjoys handholding, theater, tennis, boating, music, dancing. PS: This ad is how others see me, as it's written by a friend. Please be over 5'10", 30's plus, with similar attributes. Send phone number, photo if possible. NYM Box C319.

Very Pretty Italian—From NJ, 5'4", 32, slim, green-eyed brunette, bi-lingual seeks elegant, wealthy, male, 30-45, who is warm, down-to-earth, articulate, enjoys good conversation, theater, travel and wants to fall madly in love. Photo/ phone/ letter. NYM Box F418.

Jury Selection Wanted—Bright, attractive, 28 year old attorney seeking articulate, professional, Jewish man, late 20's thru mid 30's. Enjoys doing lots of different things, who will convict me of being fun-loving, warm and compassionate. Reply with a bio, picture and phone number. NYM Box D950.

Journalist Looking For Story—With happy ending. Humorous, warm-hearted, single female, 30. Seeks blithe, kindred male spirit. You love your work, have a curious, eager mind, and may slip on a bannana peel, but can sit up laughing. Write, photo helpful. NYM Box C320.

Hate The Words—Commitment and relationship. Love the word marriage. Petite, attractive, in my 30's. Feel that an attitude of "give and take" is fundamental. I'm no super woman, don't need a super man. If capability, stability, and values have a place in your life, write. NYM Box F419.

One Man's Dream—Very attractive young professional woman age 31, with ivy-education and European sensibilities. Looking for a financially secure, non-Jewish single professional, 28-45, who enjoys horses and the the country life, long weekend travel to far away places, good food *and lively discussion with* good friends, sharing time off, and the ups and downs of every-day life. Phone and photo. NYM Box C321.

Is Chopin A *Turn-On?*—*Juilliard* graduate, 26, slim, classy redhead, sparkling personality, warm, refined. Seeks successful, professional Jewish man, 26-34, with serious intentions. Phone, letter. NYM Box C322.

All Work, No Play—For too many years have brought me riches but no woman to share the pleasures of New York with. I enjoy cultural and intellectual pursuits, am non-religious, never married, have no *plans for marriage or children*, came from the West, am 6'1', 175 lbs., 37 years old, good looking, personally very warm and upbeat. I seek a woman who is beautiful, slim, mentally stimulating and preferably under 30. Phone and picture (or photocopy) required. NYM Box D951.

Together Woman—Attractive, joyful, 50, seeking good man, available, secure, witty, nonsmoker. NYM Box D952.

Can't Live On Memories—Christian-spirited, cultured female seeks to share new memories with counterpart. Well-educated, varied city and country interests, early 40's, 5'5", slim, nonsmoker. NYM Box D953.

***Getting Involved**—with just someone,* even if that person is very nice, is very easy, but unless that person can make your heart and spirit soar, unless doing with that person can make the ordinary become the extraordinary, then you've compromised on the most important item in your life *(read that a second time, then think about* it). I compromised before, and I won't again. I'm a really nice, non-smoking, handsome, young-looking 46, 6', trim and fit, emotionally and financially secure attorney with a dry wit, who enjoys good talk, travel, quiet weekends in the city or country, great dining, theater, and all a good life can offer. I'm holding out for my true counterpart, who will be an extraordinary lady, 33-40, with warmth, class, charm and a good sense of humor, who looks great in either jeans, or a dress by Valentino, who is absolutely beautiful outside as well as in, with a fantastic figure, and who is prepared, as I am, to try to create a lasting relationship. Short note, recent photo and phone number a must. NYM Box C310

Dynamic, Together Lady—Professional, creative, striking appearance. Seeks Jewish, 6' plus, man, 42-50, who is warm, successful, optomistic, with sense of humor. Photo. bio, phone, NYM Box C323.

Just A Simple Man—Tall, attractive, 40. Seeks career oriented, tall, 5'8" plus, shapely woman, 30-45, who was there and is back. Love dogs, beach, movies, reading, laughing and Pepsi. Have bad habits: smoke, drink and work had. If you share similar traits, but remain a romantic, send photo, phone, brief bio. NYM Box C324.

Beautiful Lady—Aware, romantic, professional. Loves humor, arts, travel. Seeks single, similar, gentle man, 45-60 for laughter, love, friendship. Bio/phone/ photo please. NYM Box F423.

Are You A Kid At Heart?—Single Jewish male, 30-40, witty, successful, comfortable in baseball cap or suit, athletic, huggable, ready to fall in love. I'm a petite, single Jewish lady, 31, intelligent, warm, attractive, voted all-around camper, great sense of humor. Photo, letter. NYM Box C325.

Stunning Art Dealer, 43—Seeks well-to-*do male, 50ish, to share life's aesthetics.* Letter, photo, phone. NYM Box F307.

Golf Or Tanning On Sundays—After the puzzle. Slim, attractive, single WASP, soon to be NY lawyer. Looking for successful, single male counterpart, 30-40. Bio, *photo and* phone. NYM Box D954.

Looking For Ms. Right—Beautiful Jewish woman wanted by dynamic, Jewish male, 36. Must be warm, sincere, sensitive, humorous and elegant. I am very successful, attractive, humorous, sincere *and fun-loving. Enjoy boating, romance,* fireplaces, candlelight dinners, travel, etc. Looking for lasting relationship. Photo and phone a must. NYM Box C327.

Warm, Secure, Attractive—Athletic, professional, tall male, Jewish, 28. Seeks the right woman. Photo. NYM Box C330.

Handsome, Jewish Dentist—26-year-old, slim, non-smoking, who is fun and romantic looking for female counterpart of similar qualities, *22-26*, for fun, friendship and potential for even more. Bio/ photo/phone. NYM Box F424.

I'm Happy—I love being alive, and I've reached that point where I feel at peace with myself and the people around me. I have many wants but few needs. I enjoy people, but I also appreciate solitude and the right to privacy. I could continue with this level of happiness forever, but I know there's more. There are experiences possible only through a close relationship between a man and a woman. I'm not a passive person, so I feel that advertising is a perfectly logical way of translating *aspirations into action. What I hope to* accomplish is to discover a relationship of such commitment and depth that it can be a major focal point of my existence. We may be each other's answer if you're emotionally prepared to dedicate yourself to a long-time relationship if it evolves into *such. I know I'm ready. I have experienced* a number of important relationships. I've enjoyed them and have been enriched by each one. Since I expect to benefit from this experience, I don't hesitate to meet a complete woman with permanency an ideal to hope for. I believe that honesty and *directness are two attributes necessary for* the success of a close association between two people. And I seek a woman mature enough to feel (as I do) that game playing wastes time and emotional energy. She will also be of an independent nature and competent in her chosen field. She is proud to be a woman, but also proud to be a person who never doubted her equality with men. She is secure in her femininity (she revels in it!) and is naturally affectionate. Also intelligent, aware and lively (some may call it sharp and vivacious). Physical attractiveness is also an asset. I have a full and busy professional and social life, and enjoy traveling, the performing arts, and searching for the perfect restaurant. I am a successful entrepreneur, in my fifties, living in Manhattan. I'm in excellent health and stay in shape with daily exercise. I have a high energy level (healthy—not manic), and a tremendous enthusiasm for the things, ideas and people I love. I feel an inner freedom, zest and sense of joy which I want to share in a special way with only one woman. What we can say to each other is *very important. If you've read this far, and* you know and want the satisfaction and growth attainable through a mutually understanding relationship, please get in touch. Let me know your feelings and expectations. I realize that even the warmest words and sentiments can seem cold when *on the printed page (yours and mine)* but this impersonal method of communicating is a legitimate, if unconventional, means to an end. Here's hoping that our words can be the start of something beautiful. Please enclose photo and phone number. NYM Box C380

Attractive, Professional Lady—49, of French-Jewish background. Seeks mar*riage-minded, warm, attractive, success*ful man. NYM Box C311.

Very Pretty, Athletic—Successful female, MBA, 30, sparkling blue eyes, *beautiful inside and out, 5'5", slim. I'm* sophisticated, down-to-earth, caring, with high ideals and a positive outlook. I enjoy sports, skiing, theater, and romantic dinners. You are intelligent, athletic, handsome, sucessful, responsible, with a good sense of humor and warm heart. *Photo appreciated, phone with reply.* NYM Box C312.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Spring Fever Has Struck—This very pretty, out-going, professional, Jewish female, 26, who is impulsive, funny, and a sincere optimist about life and love. All I need is that special Jewish man, 27-35, attractive, 5'10" plus, financially secure, well-educated, witty, with a good heart, good laugh, and the good sense to answer this. Bio/photo preferred. NYM Box C314.

Smiling, Blue-Eyed Blonde—Warm, bright and caring; involved in a rewarding professional career, I'd like to enrich my life by creating a long-term relationship based on friendship and pleasure. I want this to happen with a decent, sensitive, open and intelligent man. I'm 40 years old and lovely. Photo, phone and letter. NYM Box C315.

Looking For Magic—Artist/illustrator, 29, seeks man who is caring, intelligent and attractive. Photo, bio, please. NYM Box C316.

Brains And Body—This tall, trim, traveled, WASP male, 45, seeks a midtown woman who has it all. Her brain is cool, quick and quirky. Her body is fit. Only her smile out-dazzles her wit. She enjoys tough tennis, runs for fun, works and plays hard. Her independence matches mine. Doesn't smoke or own top-siders. NYM Box C317.

Black Male, 6'4"—Seeks female, with positive vibes and sense of humor. Phone and photo. NYM Box C318.

Westchester Woman, 30—Tall, slim. Busy MD with model-looks seeks equally successful man. Photo. NYM Box C328.

Pretty, Petite, Blonde—Bright, compassionate professional, 33, with all-weather sense of humor. Seeks fit, lively, single male counterpart, 30-45. Love of music, arts, nature a plus. NYM Box C313.

Outstandingly Beautiful Brunette—Former model, tall, slender, chic, shapely, warm, classy, bright, educated, successful and fun to be with. An athletic, creative, professional, Manhattanite, non-smoker, who loves dancing, sailing, traveling, exercise, reading, the performing and fine arts, etc., etc. Seeks counterpart, special, tall, handsome, warm, intelligent, very successful, well-to-do, non-smoking, athletic, single white male, 35-47, who shares same interests and desires to enthusiastically enjoy the best of life's offerings together. Letter, phone, recent photo a must. NYM Box C334.

Romantic Man Sought—By 5'6", 37, pretty, professional, bright, warm, Jewish female, who loves the arts, films, Vermont, fireplaces, flowers and laughter. Must be tall, together, successful, fun, 35-45, and ready for possibly great future with me. Photo and bio, please. NYM Box C336.

Birthday Lady—Seeks stable, secure, honest, professional mensch for friendship with serious potential. I am a fiesty, nationally-exhibiting artist, clever, classy, 5'5", 32, who has been as busy as you, and that's why we haven't met yet. Photo appreciated, phone. NYM Box C337.

No Peter Pans Need Apply—Only a conservative man with wild streak, old-fashioned charm and wit, 25-35, to compliment creative, warm, coquettish woman. Send photo. NYM Box D963.

Attractive, Intelligent, Dynamic—Slim, Jewish woman, 31, 5'8", multi-faceted, successful, down-to-earth, entrepreneur is rich with good friends, wit, warmth and sensitivity. Enjoys film, dancing, wining and dining with good conversation, sharing and laughing. Seeking same in honest, sensitive man who has professional and financial fulfillment and is now ready to fulfill personal life with meaningful relationship. Phone/photo. NYM Box F425.

Stately, Good-Looking Female—5'8", Jewish, 38, enjoys outdoor activities, has subscription for 1 to Philharmonic, wants to make it for 2. Seeks ambitious, considerate, taller, single, Jewish male of similar age to share these and other interests. NYM Box F427.

Successful Entertainment Executive—Bicoastal, 32, white male. I love skeet shooting, wind surfing, theater, travel, comedy, documentaries, house painting and women. Conservative exterior, wild at heart. Tall, dark and handsome. Looking for an emotional commitment. Send photo. NYM Box F428.

Multi-Faceted Man—Trim, attractive, 44, 5'9", humorous, romantic, easy-going, considerate, artistic, Dutch, French speaking. Financially secure, entrepreneur. Seeks female counterpart: a warm, emotionally stable, communicative lady with a twinkle in her eyes, to share life, sailing, fireside dinners, bridge, backgammon, traveling, crossword puzzles, piano, twilight/moonlight, relaxed living, perhaps country life. Photo/phone/bio. NYM Box C332.

Vital Female—Fashion executive, 29, 5'9", wacky, witty, warm and pretty. Seeks man of presence. He's tall and tender, a sophisticated winner who just hasn't met his match yet. Photo, phone, please. NYM Box C333.

Petite, Divorced Jewish Female—Enthusiastic. Enjoys urban living and classical music, would like to meet marriage-minded, professional male, 35-45, who wants children and a stable family life. Photo and phone please. NYM Box D957

Jewish Male Physician—30, 6', well-built, handsome, sincere, caring, good sense of humor, seeks an intelligent, slim, attractive woman, 24-33, who is sensitive, affectionate, reliable, and would enjoy an old-fashioned relationship with the right person. Photo appreciated. NYM Box D958

Spring Is Here, Where Are You?—You are a single, Jewish male, 28-37, witty, bright and attractive, with fun career and great hobbies. Love dancing, skiing, Broadway, baseball and Basil Fawlty. No smokers. Photo please. NYM Box D959.

Slim, Blonde, 38, Lady—Dynamo tennis player, professionally successful with good sense of humor looking for sensible, professionally successful, loving sweetheart, 35-45, for something serious. NYM Box F430.

Sparkling Rare Gem—Precious find. 33 and Jewish but not a JAP. Attractive, loves to laugh. Desires to meet warm and sensitive man, 5'7" plus, 34-40, good-looking with good sense of humor, financially secure, enjoys night life, music, sports and romantic, quiet evenings as well. Note/phone. NYM Box F412.

Attractive, Professional Woman—Early 40's, 5'4", divorced, 1 grown son. Enjoys doing things for and with someone. Seeks fun-loving, successful, attractive gentleman. Please send recent photo and phone. NYM Box C338.

Genuine, Warm, Caring—Professional woman at home in city or Adirondack woods. Trim 5'6", nonsmoker enjoys Mozart, museums and sharing. Seeks male, early 50's to mid 60's for serious lasting relationship. NYM Box D964.

A Gallant Lady—Forty-four and fair of face; great flair; with these brief lines would snare. A single man whose wit, IQ and glow are match for mine; to share life's wondrous show. Conspire with me! Delight my mind and eye as I will yours. With photo, please, reply. NYM Box D965.

Attention Professional Woman!—Very successful stockbroker, 28, seeks friendly merger. Assets: very handsome, smart, secure. Dividends: love, friendship, magic. Phone/photo. NYM Box D966.

If You Are A Petite—Slim, attractive woman, 30-45, interested in literature, film and music (classical or jazz), write NYM Box D967.

Handsome, Successful Jewish Lawyer—28, conservative, good sense of humor, likes politics, athletics, long dinners, movies and dancing. Seeks very attractive Jewish woman, 25-32, strong and intelligent. Photo/bio; I'd send same. NYM Box D968.

Gentle Englishwoman, Early 30's—Blonde, pretty, slim and sporty-looking for some sunshine and laughter in a man who is bright, good-looking and successful. Photo appreciated. NYM Box D969.

City Lady Who Loves To Explore—25, Jewish, bright, attractive, professional, seeks 25-30 year old beau who is intelligent, interested and interesting. Photo/phone. NYM Box D970.

Charming, Warm NYC Female—36, very well-educated, athletic, professional, from midwest, former model, enjoys NY. Seeks nice single, successful, mature man, 33-40's. NYM Box F433.

Successful Entertainment Executive—33, bi-coastal white male. I'm passionate about the Dodgers, record collecting, concerts, photography and women. Tall, dark hair, intellectual looking, waiting for Ms. Right. Send photo. NYM Box D971.

Wanted:—Beautiful, slim, American-Italian princess, 35-45, by handsome, successful, romantic American-Italian prince in young 50's. Come be my love for life. Photo/bio/phone please. NYM Box F434.

Exceptionally Pretty, Intelligent—Italian-American female. I'm crazy about the beach, long walks, foreign films, fitness, MASH, traveling, Chinese food and Jewish men and seek a professional, 30-40, who is as warm, funny, sensitive, generous and positive as I am for serious relationship. NYM Box D972.

Handsome, Trim And Busy—Executive, 41, 5'9" seeks special lady, bright, slim and very attractive for serious involvement including kids. NYM Box D974.

Woman For All Seasons—I am Eu an, happy, pretty, romantic, finan independent, 45. Love nature, hikin venture travel, city life, my work. marriage-minded counterpart. Let's bine our talents to fashion a doubly derful (civilized) life. Please write Box D975.

Self-Assured Redhead—Sense of h young 40, well-adjusted, good tem ment seeks self-directed, accompli realistic, single man. NYM Box F4

Handsome, 6'6", Giant—Sensitive, enthusiastic musician/programmer seeks sleek, dark-haired, intelligent, smoking Jewish beauty, 24-35, fo change of ideas, affection and rom Photo/letter/phone. NYM Box D97

Educated Lady—Early 70's seeks Jewish gentleman interested in th dining, companionship. NYM Box

Who Knows?—If you are an aware, sitive man over 40, why not exc particulars/photos. Let's see what pens. NYM Box D978.

Help Wanted—Position available fo and lasting relationship with won and vivacious woman. Applicants have the following qualifications name a few): male, Jewish, 30's-40's, sionate, cuddley, intelligent, good of humor and self, experience requ Apply NYM Box C340.

Physician Successful—5'8", early trim, attractive, South American seek tractive female, 35-49, over 5'5" meaningful relationship. Bio/phone. Box 220, Woodbury, NY 11797.

Handsome, Successful, Single—Mal ecutive, intelligent, 39. Seeks very a tive, sophisticated, sexy female, 35 o der. Include phone, photo if pos NYM Box C341.

Alluring, Attractive, Jewish Wom Seeks slim knight, 35-45. NYM Box

Take The Plunge—I'm seeking a married woman, 23-29, who's well- cated, intellectually curious, sen and who's not answering too man these ads. I'm 30, slim and hands well traveled, Catholic and a profes al. Photo/bio please. NYM Box D75

Adventurous Blonde Female M Young 44, slim, athletic, seeks alive of quality. Box 775, NY 10268.

Warm, Secure, Intelligent—Manha single man, attractive and quite suc ful. Would like to meet graceful, stri well-bred woman, late 20's-30's, for tle adventure and perhaps a serious tionship. P.O. Box 7422, FDR Sta NY, NY 10150.

Why Can't A Woman—Be more li man? Attractive, professional male, 40's, 6' and trim. No wimp, but soft sensitive. Seeks confident, accomplis assertive woman for lasting relation NYM Box F321.

ANNOUNCEMENTS

Happy 30th—Snap, Crackle and Wishing you all the best on your big and looking forward to giving you years more of the happiest b-days. I you truly, Sweetest.

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Use the coupon above or call (212) 880-0734. Rate is $20 per line, two-line minimum. Add $12 for NYM box number. Mail to: Classified Department, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. All ads accepted at the discretion of the publisher.

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verly Hills—Lovely living room, din- g room, 2 bedrooms, kitchen, bath, nvenient shopping, $450 month. For me or smaller in good Manhattan area, asonable rent. 213-859-9867 AM.

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wis And LaBella—Apartment Sharing. *here compatible living arrangements* gin. Lists free. 152 E. 83. 212-535-1776

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Southern Vermont—Beautifully restored 8 bedroom estate (c 1790) on 560 acres with pool, tennis court, and lake. $1500. per week. 802-375-2823.

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Nova Scotia—Island house. Sleeps 6. Motorboat. $450/week. 212-260-2748.

Newport, R.I.—Victorian house. Walk to beach, mansions. Sleeps 6. 212-953-9105.

Martha's Vineyard—Totally private, 1 bedroom, on South Beach. $500/week. $2000/month. 203-322-4622.

SUBLETS

A Doctor—Seeks city apartment. Short or long term. 212-719-3527. References. Al Bruce, broker. Free to list.

80's East—2 bedrooms, 2 baths, dining room, large living room, high floor, river view, excellent furnishings. 6 months: May-October 1984. $2500 per month. Appointment only: Tuesday, Wednesday, Thursday, 9-5 PM. 212-974-5333.

Luxury—Furnished home or apartment wanted. For sublet 1-3 months. Not more than 30 minutes from Manhattan. References available. 918-492-9544.

Furnished Co-op Available—6/1-9/30. Legal. Lovely! Call Nancy. 212-524-4789.

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Sisters—Summer house-sit. Dartmouth graduate and Stamford student have previously house-sat Paris and St. Louis. 217-753-7070.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates:** one time rate—$246.00 per inch; two time rate—$219.00 per inch per issue; three time rate—$203.00 per inch per issue; four time rate—$187.00 per inch per issue. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $12 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by **New Closing (every Monday by 5 P.M. for the issue on sale the following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 505

BY MARY ANN MADDEN

THIS CONFECTION CONTAINS NO MONOSODIUM GLUTAMATE. HAVE A NICE DAY.

YOU ARE IMPULSIVE, ORIGINAL, AND A PISCES. BE ALERT IN BUSINESS, SPONTANEOUS IN LOVE. PLEASE PASS THE SALT.

THE EARL OF SANDWICH IS A HERO TO HIS BUTLER.

Above, fallout from smart cookies. Competitors are invited to invent one brief message found in a fortune cookie.

Results of Competition 502, in which you were asked for biographical notes for Who's Who in the Cast.

Report: A seemly number of dramatis personae appeared as intangibles: the title role in *Harvey*, or as Lefty, Godot, et al. You will not believe—you will not *believe* how many biographies included *Moose Murders*. So I won't mention it. But, really. Then, lots of child actors. Ah, yes. And animals. Or persons playing animals: Sandy, Jumbo, and the iniquitous Harvey. Transsexual parts—uh, roles, were popular. Women playing men. Or vice versa. That sort of thing. And then persons playing *things*. Computers, robots, and the always useful furniture. Many theater people worked, before their successes, as waitresses or waiters. You will not believe how many. So I won't mention it.

First Prizes of two-year subscriptions to "New York" to:

GWENNETH THICKE-JONES—*Lucinda Bump*, spent eighteen years in the West End as the alcoholic nanny in Agatha Christie's *Dead Bodies All Over the Place*. She created the role of Mavis in Alan Ayckbourne's *A Cup o' Cha, Luv?* and appeared as Lady Buxom in the R.S.C. production of Congreve's *The Fat Mistress*. Viewers of Channel 13 will remember her as Millie the charwoman in the 26-part series *The Nephews of Gladstone*. During her New York stay, she has chosen to live in Kew Gardens, Queens, "because of the name, 'though it's not a bit like ours back home, is it?"

Jay Livingstone, N.Y.C.

IRENE QUICKLY—*Circe*. Long typecast in films as a madcap heiress, Ms. Quickly won her greatest success in S. M. Eisenstein's legendary screwball comedy, *Odessa Steps Out*. In 1941 she retired to devote herself to her eleven children ("seven natural, three adopted, one *trouvé*"). In 1979, she began pronouncing the last letter of her first name in preparation for a new career in legitimate theater, and she still hopes some day to be mentioned in a review. Quickly is a frequent and readily identifiable contributor to "Personals" columns. ("D.W.F. Spells Dynamite!")

E. Rubinstein, N.Y.C.

GRAIG NETTLES—*author*, is a former New York Yankee baseball player. *I Love You George* is his first play.

Carl Wolfson, Spring Valley, N.Y.

Runner-up prizes of one-year subscriptions to "New York" to:

HAROLD FIDLEY—*Polonius*. Harold Fidley made his Broadway debut last year as the Pterodactyl in *Extinction Here We Come*. He enjoyed a 30-year career on the British stage, most notably as Benjamin Disraeli in *I'll Give You Such A Smack*. He married Fritzi Grape, the American rock star, in 1978 and became an American citizen in 1981. The couple resides in New Jersey.

Grace Frery, Dumont, N.J.

PEGGY OSOFSKY—*Music Director*, confesses, "I've got rhythm, I've got music. I've got my man. Who could ask for anything more?"

Jay Quinn, New Haven, Conn.

C. C. SOMMERS—*Lady Blues Singer*, was discovered in a seedy Florida nightspot performing before corrupt underworld figures. Soon C. C. will star in a remake of *Gone With the Wind*. She hopes that each of you in the audience get exactly what you deserve in life.

Mary Rawson, Duluth, Minn.

And Honorable Mention to:

MALLORY KEENE—*Reporter, Second Mourner*. Mallory comes to New York from Chicago's Wisdon Bridge Theatre, where he received a Joseph Jefferson citation for his performance as Cinna the Poet in the Kabuki production of *Julius Caesar*. Television viewers may remember Mallory as a "Coffee Achiever." He wishes to dedicate this performance to the memory of Hugh Beaumont. *"Dum Spiro, Spero."*

Bonnie Champion, N.Y.C.

VIRGIL WIND—*Prompter*, has been jogging the failing memories of Broadway stars for 47 years. "You'd be amazed how many great actors have minds like sieves," says Virgil. "It's my job to keep the public from finding out who's totally wasted." Among his memorable performances, Virgil includes the night John Barrymore forgot the entire second act of *Hamlet*. "Thank God it was *Hamlet*. I hid behind that arras for an hour." His most embarrassing moment: miscueing Edmund Kean. "Even prompters need prompting now and then," he admits.

Larry Laiken, N.Y.C.

ETHEL FRANCES HUTTON—*Cecilia*. Ms. Hutton's stage debut follows diverse jobs in radio, TV, and film. Ethel enjoys being confused with actress Judy Carne.

Wayne M. Ozzi, Staten Island, N.Y.

GREGORY (41) GREENBERG—*Puck*. Following an illustrious career spanning 27 years as a contributor to the now defunct *New York* Competition, Greenberg turned to his second love, acting, and won his present role in the Laiken-Klein Shakespeare-on-the-Pier series. As an avocation, he records the years as they go by.

Ruth Migdal, Brooklyn

sp. ment. Margaret Niles, Chapel Hill, N.C.

GREGORY GRANT—*Hillyer*. Gregory Grant was spotted tending bar at Le Cirque by an agent searching for an unknown. He lives in N.Y. with his wife, Josie, a paralegal, and their twins. Their SoHo loft recently appeared in *Architectural Digest*.

Mrs. T. Stanley Bloch, N.Y.C.

SPRING SULLIVAN—*Amy*. Spring is making her "almost Broadway" debut. She began her career at age two and a half in the Royal Dartmouth Ensemble's production of *Who's Your Little Baby?* Spring has studied with the Hong Kong Players, J. Snead Studios of Toronto, and Pierre Pippinger. She would like to dedicate this performance to Major Henry W. Sullivan, U.S.A.F.

Rita McNamara, N.Y.C.

PHILLIPA BIVENS—*Mrs. Carlyle*. Phillipa Bivens was introduced to Broadway in her landmark one-woman show, *A Woman There Was*, which garnered her the praise of New York critics. (Walter Kerr: "I cried until I laughed." Joe Franklin: "I loved this show!") Ms. Bivens's incredible range as an actress in roles as diverse as Lady Ambrose in the lighthearted romp, *Erica's Mistake*, to her legendary Anna in Clive Ashton's devastating chronicle of the birth of psychoanalysis in turn-of-the-century Budapest, *The Seated Woman*.

Nick D'Aurizo, N.Y.C.

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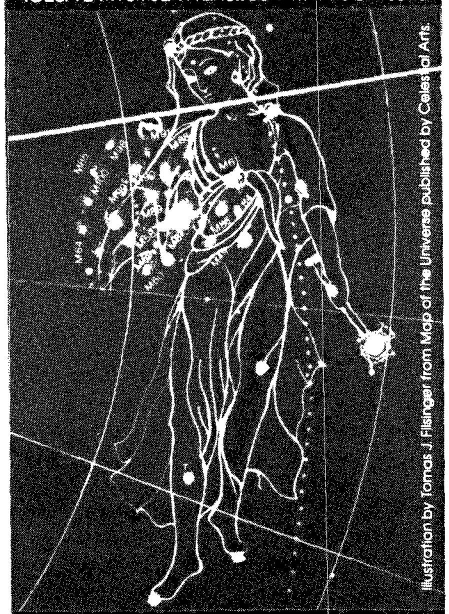
Illustration by Tomas J. Filsinger from Map of the Universe published by Celestial Arts.

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Mimi Sheraton, The New York Times
Guide to New York Restaurants, 1983

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RAGA

FREDA FALCO—*Second Woman.* Freda's last stage appearance was in the 1965 revival of *The Asphalt Garden;* her first, the Follies of 1923. Spotted by Ziegfeld in a 1922 beauty contest, she quickly became one of his major stars. The exotically beautiful performer was lured to Hollywood where she won the Oscar in 1939. Five more nominations and four husbands followed. "My hobby," Freda says, bemusedly, "is replying to saleswomen, 'Yes, I'm still living.' "

Charles Almon, Brooklyn

J. PHINEAS BINK—*The Masked Marauder,* "Binky" to his buddies, has recently returned from the national tour of *They Don't Say,* starring as Mr. Fitzpatrick. Other credits from his vast repertoire include Stan in the musical adaptation of *Are You My Mother?* and Theodore in *What the Parrot Saw. . . .*

Suanne Lauber, West Orange, N.J.
sp. ment.: Harry Hansen, Randolph, N.J.

GREG NEVIGAN—*Armas,* was last seen as the illusionist's assistant in *Don't Blink.*

Alan Levine, Massapequa, N.Y.

MINNIE PEARSHAKES—*Lally.* At age one, Minnie created the role of Baby Pollux in her producer-father Jim Pearshakes's 1927 stage epic *Hi Castor;* 1954 brought her favorite Broadway part, the doomed schoolboy, Farwood, in *Documented.* The Mystic, Connecticut, housewife enjoys a busperson's holiday from scripts by reading recipes "as if they were novels."

Jean Holman, N.Y.C.
sp. ment.: Allen Brookins-Brown, Minneapolis, Minn.

In the role of *Prospero,* Brentwood West Little Theater is proud to announce the seasoned Shakespearean actor Donald Ray-Elliott. He comes to this role after an extensive 30-year career in Shakespearean productions, including Citizen in *Julius Caesar,* Gardner in *Richard* III, Messenger in *Hamlet,* Soldier in *Macbeth,* and the dual roles of Sailor and Attendant in *Twelfth Night.*

Anne Brett, Los Angeles, Calif.

MARTHE ZVER-WEINBERG—*Sophie.* This is European-born Ms. Zver-Weinberg's second Broadway outing. Her portrayal of Lena in Andre Szabo's *The Hungry Hungarian* (1978) was well received by American audiences. In 1980, she made her film debut in the German comedy *Obermaterial Leder* ("Leather Uppers") and caused a sensation as a topless shoe salesperson. It was during the filming that she met and married Broadway producer Israel Weinberg. They share their Park Avenue duplex with their two-year-old son, Morris, a Saint Bernard named *Schnapps,* and, according to Marthe, "hundreds of plants."

Anne Bernstein, N.Y.C.

TERRY BOOTS—*Publicity,* is a fighter, but one of the most tenacious in the world. The haunted eyes, the brave smile—Terry represents for us the millions of people who wander through life flayed alive beneath their glazed masks.

B. Hollsopple, Redwood City, Calif.

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ATHULLA LA RUE—*Medea.* Ms. LaRue first elighted Broadway audiences with her perormance as the deranged girl in the Joseph app musical *Mulch.* She was later aclaimed for her roles in *The Return of Saint ean,* last season's revival of *Moose Murders,* nd for her witty portrayal of Cordelia in the onathan Miller production of *King Lear* tarring Zoe Caldwell. (It isn't generally nown, but Ms. LaRue's unusual first name an anagram of her mother's favorite acress.)

Jim Speer, N.Y.C.

ILLY-JOE SPRING—*Fourth Gentleman.* Mr. pring has played the title role in *Man of La ancha* at the Little Falls, Georgia, Dinner heater. He has also been Billy Bigelow in *arousel* at the Theater of the Ozarks, urley in *Oklahoma!* at the Wichita Winter estival, and Henry Higgins in *My Fair Lady* t the Biloxi Barn. This is his first Broadway ole.

Joel Frome Crystal, Scarsdale, N.Y.

HEENA ZONK—Appeared Off-Off Broadway s Amanda in *Kill All Men* and as Mother in *easts.* Her interpretation of the man-eating lant in *Little Shop of Horrors* is her first usical role.

Joseph T. Rigo, N.Y.C.
sp. ment.: Sylvia J. Ginnott, N.Y.C.

ASON BARRYMORE—*Eric.* Mr. Barrymore ppeared Off Broadway last season in *natomy Lesson* under his real name, Ed ass. His astrologer chose his theatrical ame for him, and shortly afterward he anded the lead in *Gadgets.* He's married to he actress Stacy Bernhardt.

Selma Ellis, Glenview, Ill.

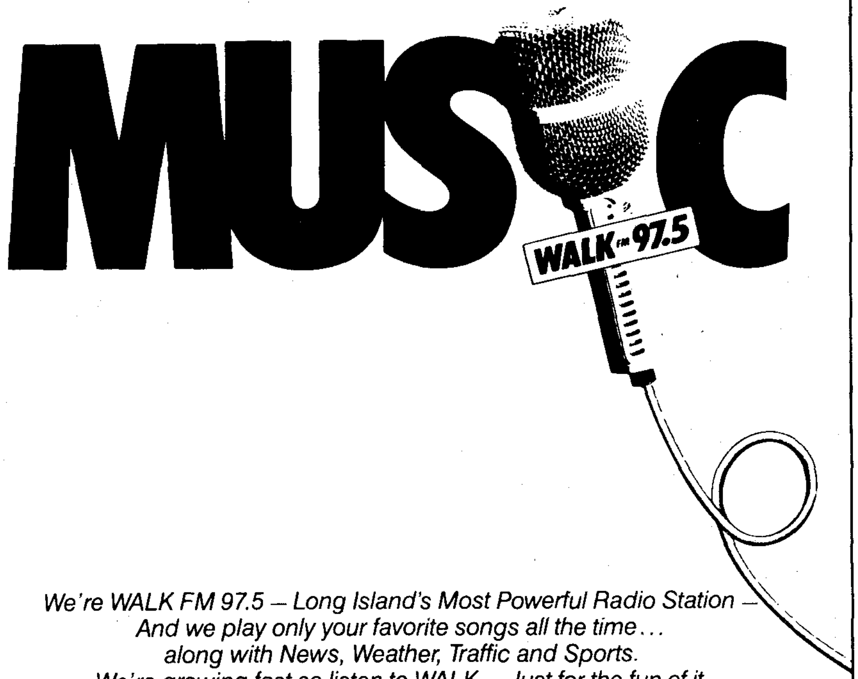
AMARA NAVRKOMZ—*Major Liftski.* After wo successful seasons with the Pinsk Playrs where she appeared as Somavich in *A ase of Shingles* and as a lovable imp, chlep, in Vanya's classic *I Didn't Know the remier Was Loaded,* Ms. Navrkomz came o New York to do Will Fist's *Oops* for elevision. Fortunately, she stayed to become he first Liftski in *Death at the Top.* Tamara an often be seen relaxing at Downey's with er pet kangaroo.

Tasha Warren, Moreland Hills, Ohio
p. ment.: Meredith Gregg, Greenland, N.H.

MARIO RILEY—*Second Gorilla.* Mario paid his dues by appearing in many animated ilms. He brings his own special brand of nimation, under the playful pen name, Running Bear Conti, to the *New York* Cometition. Because of his large paws, however, e may be forced to give up this avocation if he editor continues to insist on typewritten ntries. Mr. Riley summers on Fire Island nd in winter hibernates.

Jean Luminello, N.Y.C.
sp. ment.: Stan Karp, N.Y.C.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. One entry only should be sent to Competition Number 505, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by May 18. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the June 18 issue. Out-of-town postmarks are given three days' grace.



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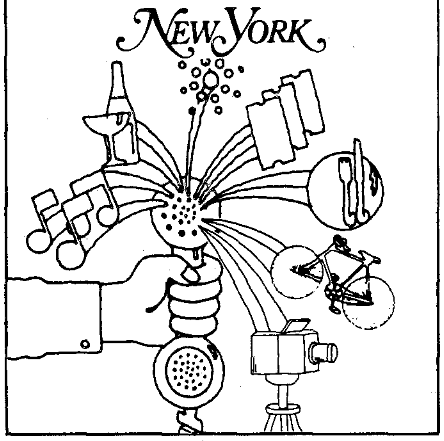

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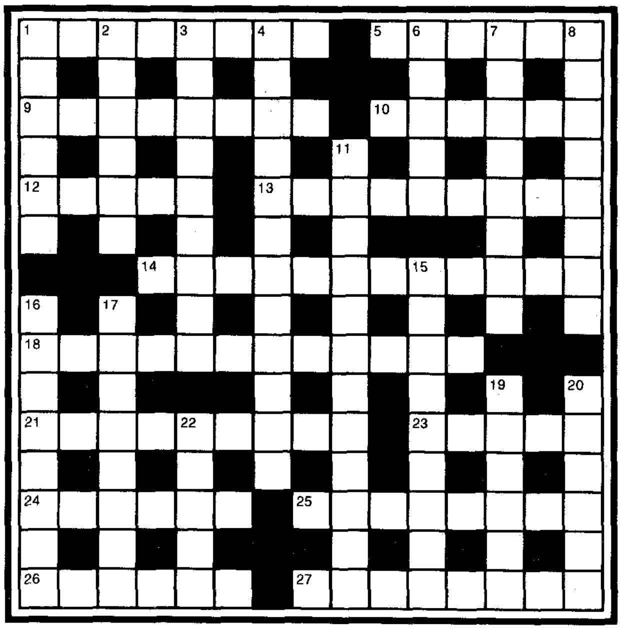
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Christmas trees can tip over in such small vessels. (8)
5 A special gift which was worth a lot of money. (6)
9 Swindle, then feel sorry, we hear, for the old dramatist. (8)
10 In time a small number will gain public esteem. (6)
12 Faulty lease may be holding up oil production. (5)
13 Spray in the main caused by action of wheels on driven snow. (9)
14 Cut out loading until this becomes lengthways. (12)
18 Tackle tar met breaking into the stock exchange. (6-6)
21 Prepared for skiing, say—takes first-class return for the mountain area. (9)
23 Keen to see flat opposite. (5)
24 There's a bit of body in the beer, I declare! (6)
25 Just the usual colours. (8)
26 A traitor in time makes mistakes. (6)
27 Go where you are not welcome, despite the spring lock outside. (8)



Down

1 What it costs to post off that small Christmas gift? (6)
2 Stunted growth due to rising wickedness in the human race? (6)
3 The first victim. (5, 4)
4 Even mains get repaired—for a consideration. (12)
6 Eschew a vacuum. (5)
7 Feelings aroused by key proposals. (8)
8 Car control that's breathtaking. (8)
11 Artist who refused to let the Christmas season pass? (12)
15 Amusing if up, upsetting if down. (9)
16 Ray beneath the rink shows what's afoot. (3-5)
17 In pantomime is his a walking-on part? (8)
19 Soon after Christmas, account is put in for a bird supplied. (6
20 Quarter-deck equipment carrie by whalers. (6)
22 May point out what's to be done with your allotment. (5)

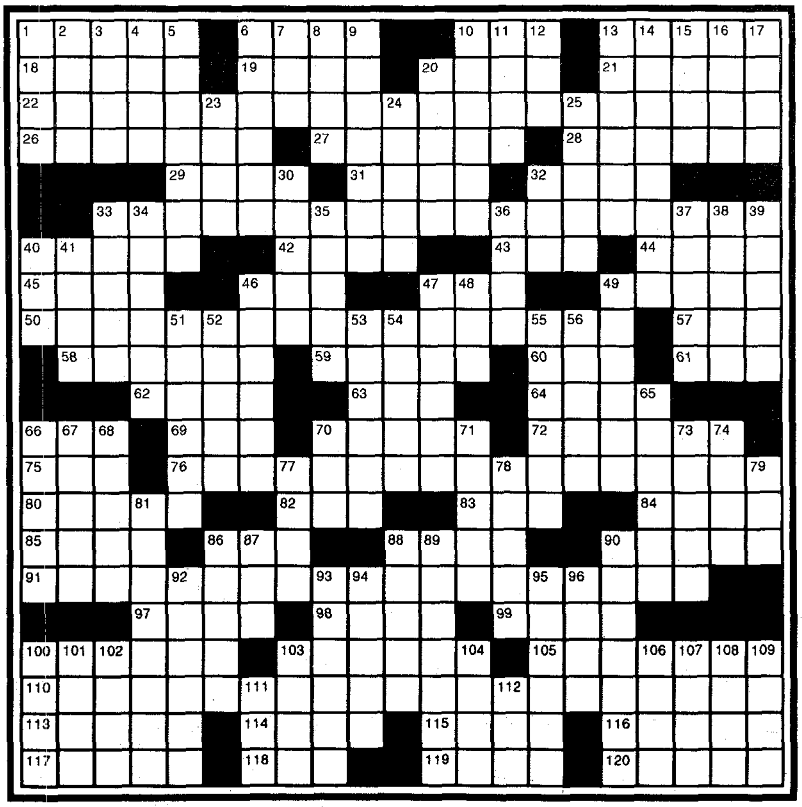
'I REMEMBER MAMA': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

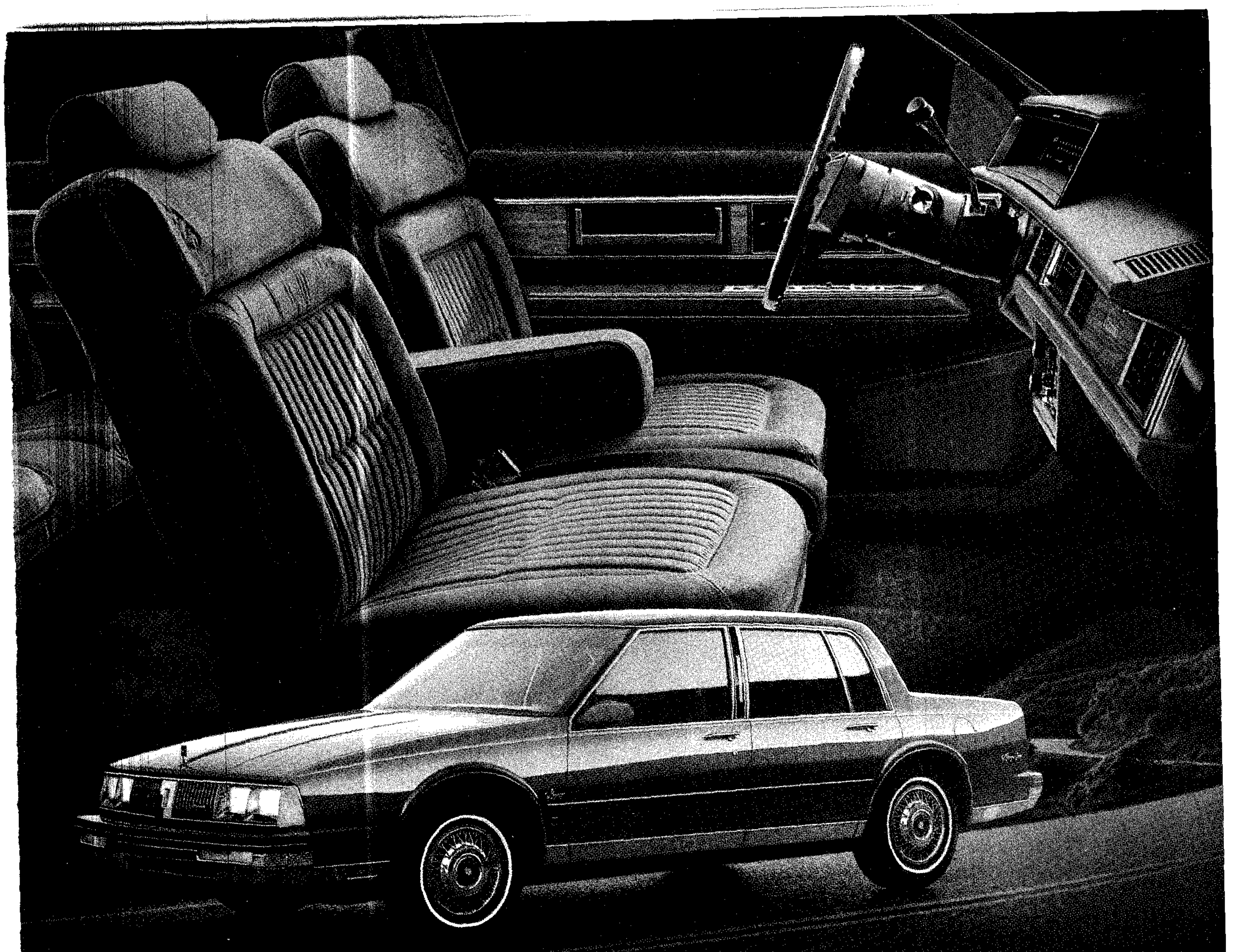
1 Odometer readings
6 Bloke
10 Priestly robe
13 Wood for a chest
18 "—— Mio"
19 "Green Mansions" heroine
20 Ben Adhem's title
21 Love, to Luigi
22 M
26 Biological category
27 Like some peanuts
28 Approached
29 Poker chip-in
31 Coalition
32 Saucy
33 O
40 Lycée
42 Makes a supply last, with "out"
43 "Have you —— wool?"
44 Hollywood pioneer
45 Hebrew month
46 Greek nickname
47 Bronze of old Rome
49 Suiting fabric
50 T
57 Bituminous liquid
58 Evita's successor
59 Step to the music
60 "—— thousand times . . ."
61 Sight at Zermatt
62 Honduras department
63 Mariner's milieu
64 Tra ——
66 Dickens boy
69 Daughter of Cadmus
70 Mrs. Arrowsmith
72 Malt vinegar
75 Swiss canton
76 H
80 Slight color, poetic style
82 Harvest goddess
83 These: Fr.
84 Heredity element
85 Pusher's customer
86 Filial relative
88 Davis Cup captain
90 Krakatoa's strait
91 E
97 Stuttering comic Roscoe
98 Entr'——
99 Athenian arcade
100 Jack London's Eden
103 Playwright Fugard, et al.
105 White weasels
110 R
113 Traffic tie-up
114 Iowa city
115 Panache
116 Inserted a new bulb
117 Pithy
118 Part of R.P.M.
119 Venetian ruler
120 Riding postures

Down

1 Rock growth
2 "The jig ——!"
3 Go at an easy gait
4 Power provider: abbr.
5 Arranged in succession
6 End of a Dumas title
7 "To Each —— Own"
8 Freeman Gosden role
9 Biblical tale
10 Debased
11 Stevedores do it
12 Word with rap or steer
13 Those sizing up the joint
14 Be prepared for conflict
15 Place for a jamb
16 "Rule, Britannia" composer
17 Foxx
20 River of song
23 Caesar's "I came"
24 Paella pots
25 Antagonist
30 Mexican January
32 Corral
33 Parsers' concerns
34 Kind of sucker
35 See 54-Down
36 Diner specialty
37 Main artery
38 Fit for a king
39 Pip-squeak
40 Comic-strip squeal
41 Half CCCIV
46 In blossom
47 Famed jockey
48 Directional abbr.
49 Less fresh
51 Woodwind musician
52 Abounding in bouquet greenery
53 Painters' props
54 Singleton, with 35-Down
55 Dental jobs
56 Explorer Amundsen
65 Ending for dem or ped
66 Ballet togs
67 Hibernian
68 Sal of films
70 Do pruning
71 Original: prefix
73 Actor's go-between
74 Rip up
77 Treat for Fido
78 Hearkens
79 Teachers' org.
81 Inventive ones
86 Medici city
87 Parts of lbs.
88 "Star Wars" droid, familiarly
89 Became bloated
90 Certain garment workers
92 Smother
93 His day is in June
94 Spanish eights
95 For always, to Keats
96 Golfer's cry
100 Lion's share
101 She played Eve
102 Van's opposite
103 Highest point
104 WW II combat town
106 "First star —— tonight"
107 Vincent Lopez theme
108 Give off
109 Cliques
111 Tree exudate
112 Crone



Solutions to last week's puzzles appear on page 112



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Ninety Eight Regency

Precise road management engineered in a luxury automobile.

Slide in. The first thing you'll notice is the famous Ninety-Eight elegance—for six. Pillow-soft, contoured seats. Handsome velour fabrics. Deep pile carpeting. Even a new, optional, fully electronic instrument panel can be yours. (Available after June, 1984.)

The exterior is just as distinctive—even down to the paint. It's a new, multi-coat, high-gloss enamel with a deep, durable "hand-rubbed" look.

Now take a ride...and discover what luxury really means. And, you'll experience spirited performance—with a 3.8 Liter V6 multi-port, fuel injected engine... standard on the Brougham. You travel in quiet splendor—virtually isolated from road noise and vibration.

That ride is made smoother by Ninety-Eight's new, precise road management system combining 4-wheel independent suspension, electronic level control, rack-and-pinion steering and front-wheel drive. You feel the road—but not the bumps.

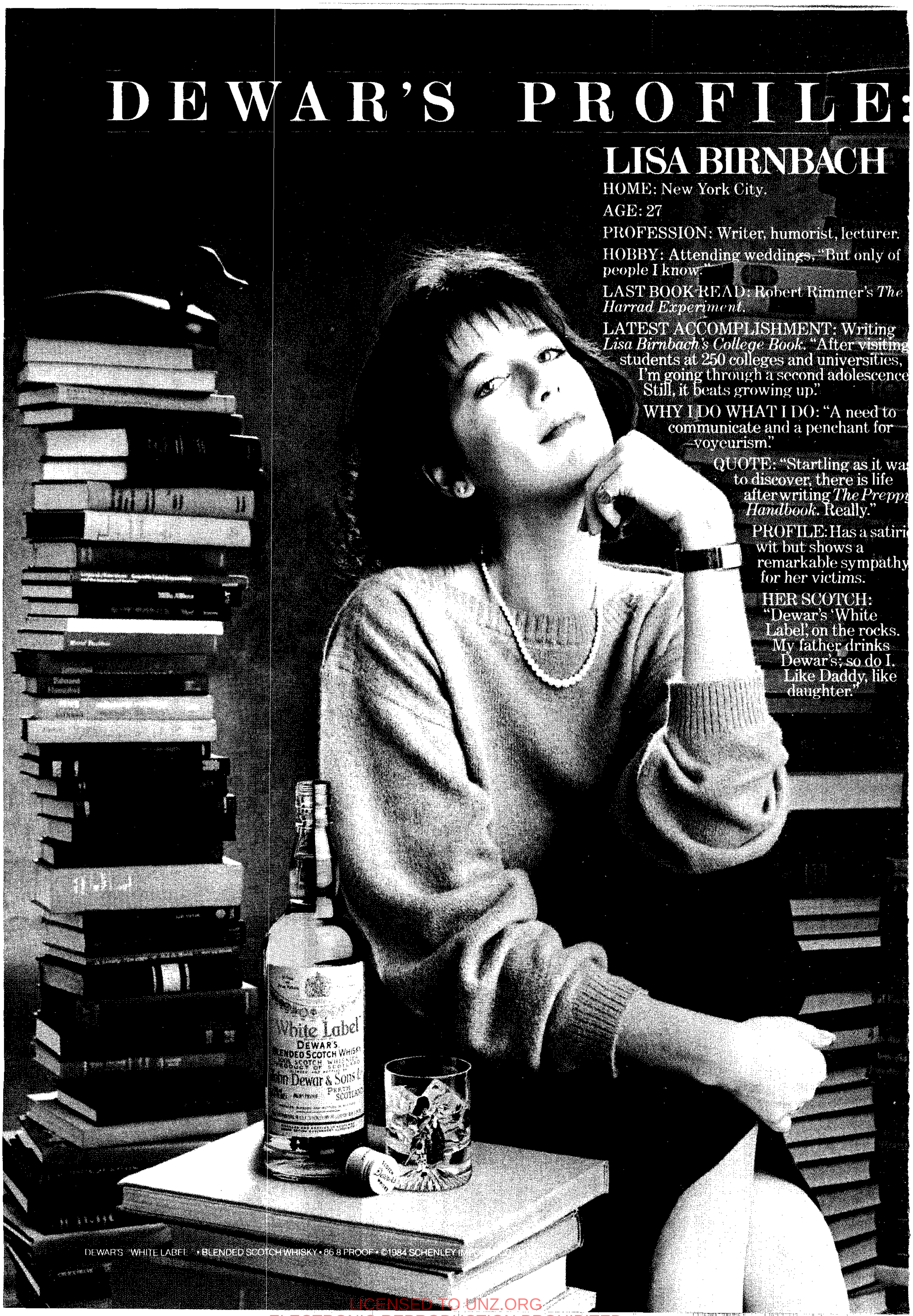
The Ninety-Eight also features a new 3-year/36,000-mile, limited new-car warranty. A deductible may apply. See your dealer for details and a test drive.

Some Oldsmobiles are equipped with engines produced by other GM divisions, subsidiaries or affiliated companies worldwide. See your dealer for details.

There is a special feel in an *Oldsmobile*

Let's get it together...buckle up.

GM



DEWAR'S PROFILE:

LISA BIRNBACH

HOME: New York City.

AGE: 27

PROFESSION: Writer, humorist, lecturer.

HOBBY: Attending weddings, "But only of people I know."

LAST BOOK READ: Robert Rimmer's *The Harrad Experiment.*

LATEST ACCOMPLISHMENT: Writing *Lisa Birnbach's College Book.* "After visiting students at 250 colleges and universities, I'm going through a second adolescence Still, it beats growing up."

WHY I DO WHAT I DO: "A need to communicate and a penchant for voyeurism."

QUOTE: "Startling as it wa to discover, there is life after writing *The Prepp Handbook.* Really."

PROFILE: Has a satiri wit but shows a remarkable sympathy for her victims.

HER SCOTCH: "Dewar's 'White Label,' on the rocks. My father drinks Dewar's; so do I. Like Daddy, like daughter."

DEWAR'S "WHITE LABEL" • BLENDED SCOTCH WHISKY • 86.8 PROOF • ©1984 SCHENLEY I